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BYWAYS IN THE CLASSICS

~~haec.~~
~~P.~~

BYWAYS IN THE CLASSICS

INCLUDING

ALIA

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'In haec divertisse non fuerit alienum.'—PLINY

'Et Alia, quae erant dediscenda, si scires.'—SENECA

68767
5/3/56

OXFORD

B. H. BLACKWELL, 50 & 51 BROAD STREET

LONDON

SIMPKIN, MARSHALL & CO., LIMITED

1905



OXFORD: HORACE HART
PRINTER TO THE UNIVERSITY

PREFACE

LAST year I published under the title of *Alia* a collection of proverbial phrases with Greek and Latin parallels and of various jottings on the classics, which met with wider favour than I had ventured to anticipate. Accordingly, I have cut out what seemed too trivial to reprint and added more, and have here included the result; but the greater part of this volume is new. At p. 137 it might have been observed that *bigotry* and *jealousy*, as well as *benefactor*, have no word to represent them in Latin. A list of common English words that lack classical equivalents would throw light on the history of morals. I commend this subject to some one who is in the habit of Greek and Latin composition. At p. 55 reference should have been made to Dr. Johnson's suspicion in his *Life of Cowley* that that poet consulted the Virgilian

lots in 1650 to ascertain Charles II's chances of coming to terms with the Scotch. If Cowley did consult them, were the lines that encouraged him *Aeneid* vii. 263-6? It is proper for me to state that 'Modern Applications of the Classics' were in type before the appearance of Bishop Welldon's interesting paper on 'The Art of Classical Quotation,' to which they owe nothing. Of the examples given by the Bishop which I have missed one in particular strikes me as happy. I mean Sir Robert Peel's wish, sincere or otherwise, that Canning had lived to witness Catholic Emancipation, *Tuque tuis armis, nos te poteremur, Achille* (Ovid, *Met.* xiii. 130). For the comical story why Macaulay applied Soph. *Oed. C.* 1226 to Wordsworth's verses the reader must turn to the *Quarterly Review*, April 1898, p. 431. As nearly two-thirds of the present publication will be new matter, a fresh name was required. A witty friend suggested MOR(E)ALIA; but the title chosen will serve to describe the following pages.

KENSINGTON,
April, 1905.

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PROVERBIAL AND COLLOQUIAL PHRASES



WHERE the phrases compared vary, the interest lies in observing the different images by which the same thought is conveyed. Where the phrases resemble each other, the question arises in each case whether such resemblance is due to two or more persons independently hitting on the same expression ; or whether we see here, in the words of a courteous reviewer of the first edition of *Alia*, ‘the traces that scholarship, scattered by lonely country schoolmasters and clergy through many generations in every parish of the land, has impressed upon the language of the people.’ The Greek and Latin phrases are intended, with a few exceptions, to be confined to those actually met with in the literature. No doubt the number might be considerably increased ; but probably a great addition would make most readers exclaim *πλέον ἤμισυ παντός* ; or with Voltaire, *Le secret d’ennuyer est celui de tout dire* ; or as Greville remarked wearily of Macaulay, ‘His information is more than society requires.’

*Quand on n'a pas ce qu'on aime,
Il faut aimer ce qu'on a.*

Ut quimus, aiunt, quando ut volumus non licet.

TER. *Andr.* 805.

Ζῶμεν γὰρ οὐχ ὥς θέλομεν ἀλλ' ὥς δυνάμεθα.

MENANDER (4 Meineke, *Fr. Com.* 84).

So too HERODAS, ii. 9.

Vivas ut possis, quando non quis ut velis. CAECIL.

(Augustus's saying) cum hortatur ferenda esse prae-
sentia, qualiacunque sint,

'Contenti simus hoc Catone.'

SUET. *Aug.* 87, where Casaubon quotes the proverbs—

* Ἄν μὴ παρῇ κρέα τῷ ταρίχῳ στερκτέον.

* Ἀγαθὴ καὶ μᾶζα μετ' ἄρτον.

Quomodo quisque potest.



Assume a virtue, if you have it not. Hamlet, iii. 4.

Saltem, tute si pudoris egeas, sumas mutuom.

PLAUT. *Amph.* 819.



For loan oft loses both itself and friend. Hamlet, i. 3.

Vel illud quod credideris perdas, vel illum amicum
amiseris.

PLAUT. *Trin.* 1054.



Well, every one can master a grief but he that has it.

Much Ado about Nothing, iii. 2.

* Πᾶρον παραινεῖν ἢ παθόντα καρτερεῖν.

EURIP. *Alc.* 1078.

Nous avons tous assez de force pour supporter les
maux d'autrui. LA ROCHEFOUCAULD, *Max.* 19.

Cito enim exarescit lacrima, praesertim in alienis
malis. CIC. *Part. Or.* 57.



*The gods are just, and of our pleasant vices
Make instruments to plague us.* King Lear, v. 3.

Ipsae voluptates in tormenta vertuntur.
SENECA, *Epist.* 24.



A man is as young as he feels ; a woman as she looks.
Tam miser est quisque quam credit. SENECA, *Epist.* 78.

On n'est jamais si heureux ni si malheureux qu'on
s'imagine. LA ROCHEFOUCAULD, *Max.* 49.



A man is either a fool or a physician at forty.
TACITUS, *Ann.* vi. 46, of Tiberius : 'Solitus eludere
medicorum artes atque eos qui post tricesimum
aetatis annum ad internoscenda corpori suo utilia
vel noxia alieni consilii indigerent.' (Plutarch says
'after sixty' was the date ; but cf. SUET. *Tib.* 68.)



*'Tis better to have fought and lost
Than never to have fought at all.* CLOUGH.

*'Tis better to have loved and lost
Than never to have loved at all.* TENNYSON.

Statui certaminis advorsa pro libertate potiora esse
forti viro quam omnino non certavisse.

SALL. *Hist.* iii. *Orat. Macri* 4.

Non tam

Turpe fuit vinci quam contendisse decorum est.

OV. *Met.* ix. 6.

Add CONGREVE, *Way of the World*, ii. 1.

MRS. MARWOOD . . . *But say what you will, 'tis better
to be left than never to have been lov'd.*



Who knows or cares?

Quis aut scit aut curat?

CIC. *Phil.* xiii. 33.



To have thrown dust in the eyes of the jury.

Tenebras offudisse iudicibus.

QUINTIL. ii. 17. 21.

Cf. PLAUT. *Epid.* 476 Quas tu mihi tenebras cudis?
(if right reading).



*And why beholdest thou the mote that is in thy brother's
eye, but considerest not the beam that is in thine
own eye?*

MATT. vii. 2.

In alio peduculum vides, in te ricinum non vides.

PETRON. 57.

So Horace opposes verrucae and tubera; SENECA, *de
V. Beata*, 27 papulae and ulcera; and *de Ira*, ii.
28 aliena vitia in oculis habemus; a tergo nostra
nobis sunt.

The burnt child dreads the fire.

Once bit, twice shy.

Δὶς ἐξαμαρτεῖν ταῦτόν οὐκ ἀνδρὸς σοφοῦ. MENANDER.

Ἄλλ' οὐκ αὖθις ἀλώπηξ [πάγαις ἀλώσεται].

ORELLI AD HOR. *Sat.* ii. 7. 70.

Qui semel est laesus fallaci piscis ab hamo,

Omnibus unca cibus aera subesse putat.

OV. *Pont.* ii. 7. 9.



Two strings to your bow.

Nam melius duo defendunt retinacula navim.

PROP. ii. 22. 41.

Μηδ' ἐπὶ δυοῖν ἀγκύραιν ὀρμεῖν αὐτοὺς ἔατε.

DEMOSTH. *Or.* 56. 1295 (fin.).

So too PIND. *Ol.* vi. 100; HERODAS, i. 41.



When two Sundays meet.

Ad Kalendas Graecas.

SUET. *Aug.* 87.



In a jiffy.

Celerius quam asparagi cocuntur.

SUET. *Aug.* 87.

(Two phrases of Augustus.)



It is a wise child that knows its own father.

Οὐ γάρ πώ τις ἐὼν γόνον αὐτὸς ἀνέγνω. HOM. *Od.* i. 216.

Many a little makes a mickle.

Εἰ γάρ κεν καὶ σμικρὸν ἐπὶ σμικρῷ καταθείω,
καὶ θαμὰ τοῦτ' ἔρδοις, τάχα κεν μέγα καὶ τὸ γένοιτο.

HES. *Op.* 361.



A bird in the hand is worth two in the bush.

Ἄφεῖς τὰ φανερά μὴ δίωκε τὰ φανῇ. MENANDER.

Τὰν παρεοῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις ;

THEOCR. xi. 75.



To cut the turf.

Σχασάμενος τὴν ἱππικὴν.

AR. *Nub.* 107.



To make ducks and drakes of one's money.

Pecuniae illudere.

TAC. *H.* ii. 94 (Godley).



To cry 'Quits !'

Cotidie cum vita paria faciamus.

SEN. *Ep.* 101.



As like as two peas, as eggs to eggs.

Σύκῳ, μὰ τὴν Δήμητρα, σῦκον οὐδὲ ἐν
οὕτως ὅμοιον γέγονεν.

CIC. *ad Att.* iv. 8 b.

Σῦκον εἰκάσαι σύκῳ.

HERODAS, vi. 60.

Neque aqua aquae neque lactest lacti, crede mi,
usquam similis.

PLAUT. *Men.* v. 9. 30, and cf. *Miles* 240.

Ut si sint et ova ovorum et apes apium simillimae,
Cic. *Acad.* ii. 54, where Reid illustrates the 'egg'
reference from Seneca and Quintilian.



This is Liberty Hall.

Liberæ aedes.

PLAUT. *Mil.* 678.

(The lexicons only give the technical meaning, free, or
official quarters.)



To spur a willing horse.

Currentem, ut aiunt, incitare.

CIC. *de Or.* ii. 186.



Do at Rome, as Rome does.

Set a thief to catch a thief.

Pay in his own coin.

Aristo Punico ingenio inter Poenos usus, etc.

LIVY, xxxiv. 61.

Πρὸς Κρήτα δ' ἄρα, τὸ τοῦ λόγου, κρητίζων.

PLUT. *Lysander* 20; *Aemil. Paul.* 23.



P's Yorkshire too.

Καὶ συνῆκεν ὥς οὐκ ἄρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος.

PLUT. *Lysander* 20.



Like master, like man.

Plane qualis dominus talis et servus.

PETR. 58.

Οἷαπερ ἡ δέσποινα [τοῖα δὲ καὶ ἡ κύων].

CIC. *ad Att.* v. 11; PLAT. *Rep.* 563 C.

He turned everything to gold.

In manu illius plumbum aurum fiebat.

PETR. 43.



Whose little finger was worth all you put together.

Cuius pluris erat unguis quam tu totus es.

PETR. 57.



I damned my stupidity.

Damnavi ego stuporem meum.

PETR. 41.



Wet your whistle.

Τέγγε πνεύμονας (PETR. 34) is from Alcaeus's poem
Τέγγε πνεύμονας οἴνω. GELLIUS (xvii. 11) has a
medical discussion as to whether this is feasible
or not.



The wine has got into my head.

Vinus mihi in cerebrum abiit.

PETR. 41.

Clamabis capiti vina subisse meo.

PROPERT. iv. 2. 30.



When the wine is in, the wit is out.

In proverbium cessit sapientiam vino obumbrari.

PLINY, xxiii. 1. 23.



They took a pull.

Εἴλκον [μέθυ].

EUR. *Ion* 1200 (AR. *Eq.* 107).

Half and half.

Οἷμοι δὲ κύλικος ἴσον ἴσῳ κεκραμένης. AR. *Plut.* 1132.



Enough is as good as a feast.

Ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖσι σώφροσιν. EUR. *Phoen.* 554.



You may have too much of a good thing.

Μηδὲν ἄγαν, ascribed to various persons.

Ne quid nimis. TER. *Andr.* 61, and see p. 1 (fin.).



Without rhyme or reason; why or wherefore.

Nec quid nec quare. PETR. 37.



Mere skin and bone.

Ossa atque pellis sum miser aegritudine.

PLAUT. *Capt.* 135.

Ossa atque pellis totus est.

PLAUT. *Aul.* 556.

Αὐτὰ δὲ λοιπὰ

ὅστέ' ἔτ' ἥς καὶ δέρμα.

THEOCR. ii. 90.



From top to toe; from head to foot.

Usque ab unguiculo ad capillum summum.

PLAUT. *Epid.* 623.

Ab imis unguibus usque ad verticem summum.

CIC. *Rosc. Com.* 7. 20.

Ὡς ἐγὼ τὰ πράγματα

ἐκ τῶν ποδῶν ἐς τὴν κεφαλὴν σοι πάντ' ἐρῶ. AR. *Plut.* 650.

(Cf. *Prora et puppis, ut Graecorum proverbium est.*

CIC. *ad Fam.* xvi. 24. 1.)

What no one can make head or tail of.

Garriet quoi neque pes umquam neque caput compareat, PLAUTUS, *Capt.* 614, where editors quote *Asin.* 729 nec caput nec pes sermonum apparet, and CIC. *ad Fam.* vii. 31 tuas res ita contractas ut, quemadmodum scribis, nec caput nec pedes.



Growing down—like a cow's tail.

Haec colonia retroversus crescit tanquam coda vituli.
PETR. 44.



Spick and span ; just out of a bandbox.

Iuvenes barba et coma nitidos, de capsula totos.
SENECA, *Epist.* 115. 2.



The proof of the pudding is in the eating.

Exitus acta probat. OVID, *Heroid.* ii. 85.



The matter lies in a nut-shell.

In parvo lis est. Cf. CIC. *Acad.* ii. 83.



To tell the truth. 'Well, the fact is.'

Ne dicam dolo. TER. *Ad.* 375.



He lived too fast.

Ἰταμώτερον τῷ μετὰ ταῦτα ἐχρήσατο βίῳ, DEM. *F. Leg.* 258, where Shilleto compares τῶν ἰταμῶς πολιτευομένων, those go-ahead statesmen.

He carried his years well.

Aetatem bene ferebat.

PETR. 43.



With one foot in the grave.

Τὸν ἕτερον πόδα, φασίν, ἐν τῇ σορῶ ἔχων.

LUC. Herm. 78.



On a wild goose chase.

An passim sequeris corvos testaque lutoque?

PERS. iii. 61.



Playing blindman's buff.

Ἐν σκοτῶ, φασίν, ὀρχοίμεθ' ἄν.

LUC. Herm. 49.



To kill two birds with one stone.

Iam ego uno in saltu lepide apros capiam duos.

PLAUT. Cas. ii. 8. 40.

Una mercede duas res adsequi.

CIC. Rosc. Am. 80.

Duo parietes de eadem fidelia dealbare.

CIC. ad Fam. vii. 29.



He is not worth his salt.

Non valet lotium suum.

PETR. 57.



Not worth a fig.

Aedilem trium cauneorum.

PETR. 44.

Non homo trioboli.

PLAUT. Poen. ii. 1. 17 ; ib. i. 2. 168.

Non tresis agaso.

PERS. v. 76.

Cf. SOPH. Aj. 477.

Charity begins at Home.

Ἀπωτέρω ἢ γόνυ κνήμη.

THEOCR. xvi. 18.

Sibi quisque ruri metit.

PLAUT. *Most.* 799.

Tunica propior pallio est.

PLAUT. *Trin.* 1154.

Proximus sum egomet mihi.

TER. *Andr.* iv. 1. 12.*I paddle my own canoe.*

Meo rem remigio gero.

PLAUT. *Mil.* 747.*We are both in the same boat.*

Etsi, ubicunque es, in eadem es navi.

CIC. *ad Fam.* ii. 5.

Una navis est iam bonorum omnium.

Ibid. xii. 25.

Qui in eodem velut navigio participes sunt periculi.

LIVY, xliv. 22.

Ταῦτ' ἐμοὶ ζυγὸν (yoke) τρίβεις.

HERODAS, vi. 12 (Nairn).

*Carrying coals to Newcastle.*

Γλαῦκ' εἰς Ἀθήνας.

CIC. *ad Fam.* vi. 3; ix. 3.*I know that man: he comes from Sheffield.**Pair of Spectacles.*

Domi nobis ista nascuntur. CIC. *Acad.* ii. 25. 80,
where see Reid's note.

*No place like home.*

Sed nescio quo modo οἶκος φίλος.

CIC. *ad Att.* xv. 16.

Do not halloo before you are out of the wood.

Μήπω μέγ' εἴπῃς πρὶν τελευτήσαντ' ἴδῃς.

SOPH. in CIC. *ad Att.* iv. 8 a, 1.



To shut the stable door after the steed is stolen.

Ne post tempus praedae praesidium parem.

PLAUT. *Asin.* 294.

Sero sapiunt Phryges.

Cf. CIC. *ad Fam.* vii. 16.



Spare the rod and spoil the child.

Ὅ μὴ δαρεῖς ἄνθρωπος οὐ παιδεύεται.

MENANDER.



To count their chickens ere they're hatched.

Ἄεὶ γεωργὸς εἰς νέωτα πλούσιος. PHILEMON, 4 Mein. 29.

Αἰξ οὐπω τέτοκεν ἔριφος δ' ἐπὶ δώματα παίζει.



May his chickens come home to roost!

Suo capiti, ut aiunt.

CIC. *ad Att.* viii. 5.



Heaven forbid!

Di averruncent.

CIC. *ad Att.* ix. 2.

Di meliora.

LIVY, xxxix. 10.



My heart was in my mouth.

Mihi anima in naso esse.

PETR. 62.

Where BURMANN cites *Anacreont.* 29 [7] BERGK, *Poet.*

Lyr. ed. 2, Κραδίη δὲ ρινὸς ἄχρῃς Ἀνέβαινε (whatever that means).

Well begun is half done.

Dimidium facti qui coepit habet, HORACE, *Epist.* i.
2. 40, where editors quote the saying of unknown
origin :

Ἀρχὴ δέ τοι ἥμισυ παντός.

FORC. cites AUSON. *Epig.* 81.



Ill-gotten gains never prosper.

Ἄπαν τὸ κέρδος ἄδικον ὃν φέρει βλάβην. MENANDER.

Male parta male dilabuntur.

NAEVIUS in CIC. *Phil.* ii. 65.

Male partum male disperit.

PLAUT. *Poen.* iv. 2. 22.

Cf. OVID, *Heroid.* vi. 157.



Out of sight, out of mind.

Πολλὰς δὲ φιλίας ἀπροσηγορία διέλυσεν.

ANON. in AR. *Eth.* N. viii. 5. 1.



Sweets to the sweet.

Similem habent labra lactucam.

(Said by M. Crassus, the only time he ever laughed,
on seeing a donkey eating thistles.)

See FORCELLINI s.v. *labrum*.



A fish out of water.

Ἐν πίσσῃ μῦς.

HERODAS, ii. 63.

Mus in matella.

PETR. 58.

A chip of the old block.

(‘A sheep of the old bloke,’ as a polite Frenchman described his friend’s son.)

Maiorum similis.

CIC. *Acad.* ii. 80.

(Noster esto (PLAUT. *Bacch.* 443) is rather ‘That’s the boy for me.’)



As mild as they make them.

Homo natura lenissimus—nihil enim poterat fieri illo mitius.

CIC. *Acad.* ii. 11.



Born with a silver spoon in his mouth.

Gallinae filius albae.

JUV. xiii. 141.



You have made your bed, now you must lie on it.

Tute hoc intristi : tibi omne est exedendum.

TER. *Phorm.* 318.

Ut nactus, habe.

PLAUT. *Rud.* 871.

Ut sementem feceris, ita metes.

CIC. *de Or.* ii. 261.



There’s reason in the roasting of eggs.

‘Ο μῶρος οὐδὲ φακῆν καλῶς ἔψει.

See CONINGTON *ad* PERS. v. 119.



Teaching your grandmother to suck eggs.

Sus Minervam, ut aiunt.

CIC. *Acad.* i. 18.

Cf. THEOCR. v. 23 Ὑς ποτ’ Ἀθαναίαν ἔριν ἤρισεν.

Every cock crows on his own dunghill.

Gallum in suo sterquilinio plurimum posse.

SENECA, *Apocol.* 7.



While there is life, there's hope, he cried. (GAY.)

Modo liceat vivere, est spes.

TER. *Haut.* v. 2. 28.

Ut aegroto, dum anima est, spes esse dicitur.

CIC. *ad Att.* ix. 10. 3.

Itaque effeminatissimam vocem illius Rhodii existimo, qui, cum in caveam coniectus esset a tyranno et tanquam ferum aliquod animal aleretur, suadenti cuidam ut abstineret cibo: Omnia, inquit, homini, dum vivit, speranda sunt.

SENECA, *Epist.* 70.

Οὐ ταῦτόν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν

τὸ μὲν γὰρ οὐδέν, τῷ δ' ἐνείσιν ἐλπίδες.

EUR. *Troad.* 628, and cf. THEOCR. iv. 41.



You may go farther, and fare worse.

Nota mala res optumast.

PLAUT. *Trin.* 63.

Notissimum quodque malum maxime tolerabile dicentes esse.

LIVY, xxiii. 3.

Εἰ τὰ παρὰ τοῖς ἄλλοιςιν εἰδείης κακά,

ἄσμενος ἔχοις ἄν, Νικοφῶν, ἂ νῦν ἔχεις.

PHILEMON, 4 Mien. 13.



C'est toujours l'inattendu qui arrive.

Inesperata accidunt magis saepe quam quae speres.

PLAUT. *Most.* 197.

Might is Right.

Pro iure vires esse.

SENECA, *Phaedra*.



He took the knock.

Sane plagam odiosam acceperat.

CIC. *ad Att.* v. 20. 4.



You're a cool one.

Os calet tibi : nunc id frigefactas.

PLAUT. *Rud.* 1326.



You take the words out of my mouth.

Ex ore orationem mi eripis.

PLAUT. *Merc.* i. 2. 64.



You're another.

Tua istaec sunt.

PLAUT. *Rud.* 752.



You are trying to draw blood from a stone.

Nam tu aquam a pumice nunc postulas,

Qui ipse sitiatis.

PLAUT. *Pers.* i. 1. 42.

Nudo detrahare vestimenta me iubet. PLAUT. *Asin.* 92.



He sticks to the point.

Rem loquitur meram.

PLAUT. *Pers.* i. 3. 13.

(*To come to the point.* Mittere ambages. LIVY, vi. 16.)



Leading a man by the nose.

Τῆς ῥινός, φασίν, ἔλκων.

LUC. *Dial. Deor.* vi. 3.

To call a spade a spade.

Ὡς ὁ κωμικός φησι, τὰ σῦκα σῦκα, τὴν σκάφην δὲ σκάφην
ὀνομάσων. LUC. *Hist. Conscr.* 41.



No rose without a thorn.

Nulla est sincera voluptas. OVID, *Met.* vii. 453.



A rose without a thorn.

Sine sacris hereditas. PLAUT. *Capt.* 775.



Who ever lov'd, that lov'd not at first sight?

Ut Curio pro Fulvio: Nemo potest uno aspectu neque
praeteriens in amorem incidere.

CIC. *de Inv.* i. 80; also *Rhet. ad Her.* ii. 33.



Second thoughts are best.

Αἱ δευτέραί πως φροντίδες σοφώτεραι. EURIP. *Hipp.* 436.

Postiores enim cogitationes, ut aiunt, sapientiores
solent esse. CIC. *Phil.* xii. 5.



Easier said than done.

Id dictu quam re, ut pleraque, facilius. LIVY, xxxi. 38.



As different as chalk from cheese.

Ὅσῳ διαφέρει σῦκα καρδάμων. HENIOCHUS, 3 Mein. 562.

(Meineke compares 'Quid distent aera lupinis.'

HOR. *Ep.* i. 7. 23.)

To blow hot and cold with the same breath.

Simul flare sorbereque haud factu facilest.

PLAUT. *Most.* 791.

(So L. & S., but do not correspond.)



You judge of others by yourself.

Tuo ex ingenio mores alienos probas.

PLAUT. *Pers.* ii. 2. 30.



A bad bit of goods. A bad bargain.

Merx tu mala es.

PLAUT. *Pers.* ii. 2. 56.

Male conciliate.

TER. *Eun.* iv. 4. 2.



To put on pace.

Addere gradum. PLINY, *Epist.* vi. 20; cf. LUCAN, iv. 759.



Talk of the devil.

Lupus in fabula.

TER. *Ad.* 537.



Heaven helps those who help themselves.

Faint heart never won fair lady.

Οὐ τοῖς ἀθύμοις ἡ τύχη συλλαμβάνει. SOPH. *Fragm.* 666.

Fortes . . . Fortuna adiuvat, ut est in vetere proverbio.

CIC. *Tusc.* ii. 4. 11. (Cf. TER. *Phorm.* 203; VIRG. *Aen.* x. 284; PLINY, *Epist.* vi. 16; CLAUDIAN, 42. 9.)



The Schoolmaster is abroad.

De conducendo loquitur iam rhetore Thyle.

JUV. xv. 112 (from DUFF).

It is never too late to mend.

Ἄκεσταί τοι φρένες ἐσθλῶν.

HOM. *Il.* xiii. 115.



Between the devil and the deep sea.

Nunc ego inter sacrum saxumque sto.

PLAUT. *Capt.* 617.

Hac urget lupus, hac canis, aiunt. HOR. *Sat.* ii. 2. 64.

(In French 'entre chien et loup' means 'in the twilight.') ♡

Après nous le déluge.

Ἐμοῦ θανόντος γαῖα μιχθήτω πυρί. SUET. *Nero*, 38.

Cf. MADV. *ad* CIC. *Fin.* iii. 64 ; and 5 MERIVALE, *Hist.* 392, n. 2. ♡

I am meat for your master.

Non ego sum pollucta pago.

PLAUT. *Rud.* 425. ♡

Faultily faultless. Without a redeeming vice.

Nihil peccat, nisi quod nihil peccat.

PLINY, *Epist.* ix. 261. ♡

He has upset the apple-cart.

Plaustrum perculit.

PLAUT. *Epid.* 592.

Ὅλην τὴν ἄμαξαν ἐπεσπάσω.

LUC. *Pseudol.* 32. ♡

The cart before the horse.

Ἡ ἄμαξα τὸν βούν.

LUC. *D. Mort.* 6. 2.

To hoist all sail = use every effort.

Πάντα κάλων ἐξιέναι.

AR. *Eq.* 756.

So πάντα κάλων ἐκίνουν.

LUC. *Alex.* 57.

Omni contentione, velis, ut ita dicam, remisque.

CIC. *Tusc.* iii. 25.

(Viris equisque, ut dicitur.

CIC. *de Off.* iii. 116.)



With might and main; tooth and nail.

Ἄλλ' ὅσσον μὲν ἐγὼ δύναμαι χερσίν τε ποσίν τε.

HOM. *Il.* xx. 360.

Manibus pedibusque.

TER. *Andr.* 161.



To leave no stone unturned.

Πάντα κινῆσαι πέτρον.

EUR. *Heracl.* 1002.



He who runs may read.

Carmen . . . quod currens vector ab urbe legat.

PROP. iv. 7. 84.



Tell that to the Marines.

Proin tu alium quaeras quoi centones sarcias (*spin
yarns*).

PLAUT. *Epid.* 455.

Credat Iudaeus Apella.

HOR. *Sat.* i. 5. 100.



Safe and sound.

Eccam salvam et sanam.

PLAUT. *Epid.* 563.

Out of the frying-pan into the fire.

Ἐς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιαζόμενος.

LUC. *Necyom.* 4.

[ἤλω ἐκκρούειν τὸν ἥλον, LUC. *Laps.* 7, and elsewhere, seems to mean much the same.]



One must not look a gift horse in the mouth.

Τὰ μὲν διδόμενα —.

CIC. *ad Att.* vi. 5. 2 ; xv. 17. 1.



To wash a blackamoor white.

Αἰθίοπα σμήχειν.

LUC. *adv. Ind.* 28.

Laterem lavare.

TER. *Phorm.* 186.

(‘Ploughing the sand’ (JUV. vii. 48, &c.) means much the same. Many other phrases, as VIRG. *Ecl.* iii. 91.)



To make a mountain out of a mole-hill.

Ἐλέφαντα ἐκ μυίας ποιεῖν.

LUC. *Musc. Enc.* end.



To swear that black is white.

Qui nigrum in candida vertunt.

JUV. iii. 30.



Hyperion to a satyr.

Hamlet, i. 2.

Ἡρακλῆς καὶ πίθηκος.

LUC. *Pisc.* 37.



Dead sea fruit ; dust and ashes.

Ἀνθρακᾶς μοι τὸν θησαυρὸν ἀποφύνας.

LUC. *Herm.* 71.

Builders of castles in the air.

Οἱ τὴν κενὴν μακαρίαν ἑαυτοῖς ἀναπλάττοντες. Ibid. 71.



To get no forrarder.

Πολλὰ μοχθήσαντες ὁμοίως ἐσμέν. Ibid. 69.



Damn his soul!

Quem di mortuum perduint. CIC. *ad Att.* xv. 4. 3.



Through thick and thin.

Per omne fas ac nefas. LIVY, vi. 14.



You will stand in your own light.

Tute pone te latebis. PLAUT. *Trin.* 663.



You laugh in your sleeve.

Tu videlicet tecum ipse rides. CIC. *de Fin.* ii. 23. 76.

(Cf. CIC. *Tusc.* iii. 21. 51 ut in sinu gaudeant.)



One good turn deserves another.

Χεῖρ χεῖρα νίπτει δάκτυλοι δὲ δακτύλους. MENANDER.

Si quid volueris, invicem faciam: Manus manum
lavat. SENECA, *Apo.* 9; also PETRON. 45.



You scratch my back and I'll scratch yours.

(See ladling butter from a pair of tubs,

Stubbs butters Freeman, Freeman butters Stubbs.)

ROGERS.

Mutuum muli scabant. AUSON. *Idyll XII*, Praef. Monos.

Tit for tat.

Εἴ κε πάθοι τά κ' ἔρεξε, δίκη κ' ἰθεὶα γένοιτο.

SENECA, *Apo.* 14.



Answer tit for tat.

Par pari respondet.

PLAUT. *Truc.* v. 47 (and *Pers.* ii. 2. 41).



Kissing goes by favour.

Οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἔσθ' ὁ πλοῦς. GELL. i. 8.

Non cuivis homini contingit adire Corinthum.

HOR. *Epist.* i. 17. 36.



To kick one upstairs.

Dionis legatio.

CIC. *ad Att.* xv. 10 (Tyrrell).



There's many a slip 'twixt the cup and the lip.

Saepe audiui inter os atque offam multa intervenire posse.

M. CATO in GELLIUS, xiii. 17.

Πολλὰ μεταξύ πέλει κύλικος καὶ χείλεος ἄκρου.

(See FORCELLINI, *De Vit.* Onomast. s. v. Ancaeus.)



Such as I might proclaim from the house-top.

Ut vel in contione dicere auderem.

CIC. *ad Att.* xv. 15. 2 (Tyrrell).



A man, Sir, should keep his friendship in constant repair.

BOSWELL'S *Johnson* (ed. 9), i. 258.

Satius est amicum reparare quam flere.

SENECA, *Epist.* 63.

Evil communications corrupt good manners.

I COR. xv. 33.

Φθείρουσιν ἡθὴ χρήσθ' ὁμιλίας κακάι.

MENANDER.

Bonos corrumpunt mores congressus mali.

TERTULLIAN.



Birds of a feather flock together.

*Ηλιξ ἡλικά τέρπει.

HOM. *Od.* xvii. 218.

*Ὡς αἰεὶ τὸν ὁμοῖον.

*Ἐγὼ δὲ θῆρ θῆρα.

AR. *Rhet.* i. II. 25.

Αἰεὶ κολοῖος παρὰ κολοῖόν.

Pares autem vetere proverbio cum paribus facillime

congregantur.

CIC. *de Sen.* 3. 7.



Two of a trade never agree.

Καὶ κεραμεὺς κεραμεῖ κοτέει καὶ τέκτονι τέκτων.

HESIOD, *Op.* 25.



It's an ill wind that blows nobody good.

(Ill blows the wind that profits nobody.)

Bona nemini hora est, ut non alicui sit mala.

PUBLIL. SYR. 49 (in *Comicorum Roman. Fragmenta*, RIBBECK, 1873).



Gambetta's saying about La Revanche.

De inimico non loquaris male, sed cogites. Ibid. 127.

What is not missed, is not lost.

Dimissum quod nescitur, non amittitur.

PUBLIL. SYR. 138.

(Cf. SEN. *Epist.* 4, § 6 Nullius autem rei facilius amissio est, quam quae desiderari amissa non potest.)



‘Bis dat qui cito dat.’

Duplex fit bonitas, simul accessit celeritas. Ibid. 141.

Inopi beneficium bis dat qui dat celeriter. Ibid. 235.



Necessity knows no law.

Necessitati quodlibet telum utile est. Ibid. 404.



Eternal vigilance is the price of liberty.

Semper metuendo sapiens evitat malum. Ibid. 607.

Μοχθεῖν ἀνάγκη τοὺς θέλοντας εὐπορεῖν. EURIP. *Telephus*.



To snap off one's nose.

Καὶ ὀλίγου δέουσι τὴν ῥῖνα τοῦ παιδὸς ἀποτραγεῖν.

LUC. *Herm.* 71.



Cutting off your nose to spite your face.

Stultum est vicinum velle ulcisci incendio.

PUBLIL. SYR. 611.



‘Quem deus vult perdere, prius dementat.’

Stultum facit fortuna quem vult perdere. Ibid. 612.

Where ignorance is bliss 'tis folly to be wise.

Κέρδος ἐν κακοῖς ἀγνωσία.

EURIP. *Antiope*. Cf. TER. *Hec.* iii. 1. 6 ; SOPH. *Ajax*, 553.



*La gravité est un mystère du corps, inventé pour cacher
les défauts de l'esprit.* LA ROCHEFOUCAULD, 257.

O, my Antonio, I do know of these,

That therefore only are reputed wise

For saying nothing.

Merchant of Venice, i. 1.

Taciturnitas stulto homini pro sapientia est.

PUBLIL. SYR. 623.



*Dans l'adversité de nos meilleurs amis nous trouvons
toujours quelque chose qui ne nous déplaît pas.*

LA ROCHEFOUCAULD, 1 Suppl. 15.

Suave mari magno, &c., LUCR. ii. 1, where see Munro's
note. (Sir Robert Peel, being set on here in Viva
Voce for Greats, began in true parliamentary style :
'It is a source of melancholy satisfaction.')



J'ai peur que l'homme puissant à qui vous vous êtes
adressé ne vous ait donné des paroles, et non pas une
parole.

VOLTAIRE, cited by Littré.

Verba dare.

TER. *Andr.* 211.

Flogging a dead horse.

Actum, aiunt, ne agas.

TER. *Phorm.* 419.

Τὸ τοῦ Φερεκράτους, κύνα δέρειν δεδαρμένην.

AR. *Lysist.* 158.

Devil take the hindmost.

Occupet extremum scabies.

HOR. *A. P.* 417.

To kick against the pricks.

Πρὸς κέντρα μὴ λάκτιζε.

AESCH. *Agam.* 1624.

Adversum stimulum calces.

TER. *Phorm.* 78.

I've caught a Tartar.

Auribus teneo lupum.

Ibid. 506; and SUET. *Tib.* 25.

The wish is father to the thought.

Nam quae volumus et credimus libenter.

CAESAR, *B. C.* ii. 27; also *B. G.* iii. 18.

Of two evils choose the least.

Τὰ ἐλάχιστα ληπτέον τῶν κακῶν.

AR. *Eth. N.* ii. 9. 4.

Minima de malis.

CIC. *Off.* iii. 102.

Virtue is its own reward.

Ut officii fructus sit ipsum officium.

CIC. *Fin.* ii. 72.

Ipsa quidem virtus sibimet pulcherrima merces.

SIL. xiii. 663.

Probitas laudatur et alget.

JUV. i. 74.

They put their heads together.

Conferrent viri boni capita.

CIC. *in Verr.* iii. 31 ; LIVY, ii. 45.



Two heads are better than one.

Σύν τε δὺ ἐρχομένω.

HOM. *Il.* x. 224.



Great cry and little wool.

ᾠδινεν ὄρος, Ζεὺς δ' ἐφοβείτο, τὸ δ' ἔτεκεν μῦν. ATHEN.

Parturiunt montes, nascetur ridiculus mus.

HOR. *A. P.* 139.



More haste, less speed.

Notum illud divi Augusti : σπεῦδε βραδέως.

SUET. *Aug.* 25 ; GELL. x. 11.

Catulos festinans caecos edidit canis.

Ita fugias, ne praeter casam, quod aiunt.

TER. *Phorm.* 768 (Stock).



To catch a weasel asleep.

Cornici oculum, ut dicitur.

CIC. *Flac.* 46 ; *Mur.* 25.

(PROP. iv. 5. 16 must be explained otherwise.)



The biter bit.

Ὁ νεβρὸς τὸν λέοντα.

LUC. *Dial. Mort.* 8.



For 'tis the sport to have the engineer

Hoist with his own petar.

Hamlet, iii. 4.

Suo sibi gladio hunc iugulo.

TER. *Ad.* 958.

Neque enim lex aequior ulla est

Quam necis artifices arte perire sua.

OVID, *Ars Am.* i. 655.

Let sleeping dogs lie.

Μὴ κίνει Καμαρίναν.

Cf. LUC. *Pseudol.* 32.



Pigeon's milk. [Milk the Pidgeon. GROSE].

Ὅρνιθων γάλα.

LUC. *de Merc. Cond.* 13.

Compare ὄνου πόκαι.

AR. *Ran.* 186.



Heads or Tails.

Capita aut navia.



I take to my heels.

Ego me in pedes [do, confero, conicio].

TER. *Eun.* v. 2. 5.



Stop thief!

Prende furem.

PETR. 138.



Cries 'Fire!' A cry of Fire.

Poscit aquam.

JUV. iii. 198.

Clamat aquas.

PROP. iv. 8. 58.

Conclamatum incendium.

SEN. *de Ira*, iii. 43.



Welcome the coming, speed the parting guest.

Χρὴ ξεῖνον παρόντα φιλεῖν, ἐθέλοντα δὲ πέμπειν.

HOM. *Od.* xv. 74.



Angel visits, few and far between.

Τί σὺ θεὸς πρὸς ἀνθρώπους ;

HERODAS, i. 9.

Nairn quotes : Quid di ad homines ?

SENECA, *Apoc.*

*A spaniel, a wife, and a walnut-tree,
The more they are beaten, the better they be.*

Ὡς ὁ Φρὺξ τὰ νῦν ὑμῖν
πληγαῖς ἀμείνων ἔσσεται. HERODAS, ii. 100 (Nairn).



Fair words butter no parsnips.

Ἄλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δέεται.
HERODAS, vii. 49.



They ne'er pardon who have done the wrong.

Proprium humani ingenii est odisse quem laeseris.
TAC. Agr. 42.



One swallow makes no summer.

Μία χελιδὼν ἔαρ οὐ ποιεῖ.
AR. Eth. N. i. 7. 16.



Adding insult to injury.

Iniuriæ qui addideris contumeliam.
PHAEDRUS, v. 3. 5.



It goes in at one ear and comes out at the other.

(Valden's 'thorough-paced doctrine,' see Johnson's
life of him.)

Nec quæ dicentur superfluent aures.
QUINTIL. ii. 5. 13.

In pertusum ingerimus dicta dolium; operam lu-
dimus. PLAUT. Pseud. 369.

Cupboard Love.

Nec tantum veneris quantum studiosa culinae.

HOR. *Sat.* ii. 5. 80.



Ce n'est que le premier pas qui coûte.

Cogitans portam itineri dici longissimam esse.

VARRO, *R. R.* i. 2.

Il più duro passo è quel della soglia. (Forcell.)



A stitch in time saves nine.

Principiis obsta.

OVID, *Rem. Am.* 91.

Minimum malum fit contemnendo maximum.

Graff. *Pomp.*



Set a beggar on horseback.

Nihil est insolentius novicio divite.

SEN. *Contr.* 9.

Asperius nihil est humili, cum surgit in altum.

CLAUDIAN, xviii. 181.

Ὡσπερ γὰρ ἀπαιδευσία πλούτου ἐστὶ τὸ νεόπλουτον εἶναι.

AR. *Rhet.* ii. 16. 4.



He who fights and runs away

May live to fight another day.

Ἀνὴρ ὁ φεύγων καὶ πάλιν μαχήσεται.

MENANDER.



Let the cobbler stick to his last.

Denuntiantem ne supra crepidam sutor iudicaret.

(Often misquoted as *ne ultra crepidam.*)

PLIN. *N. H.* xxxv. 85; cf. VAL. MAX. viii. 12 (end).

Ἐρδοὶ τις ἦν ἕκαστος εἰδείη τέχνην.

AR. *Vesp.* 1431; CIC. *ad Att.* v. 10; *Tusc.* i. 41.

Work at that which lies nearest thee.

Il faut cultiver notre jardin. (End of *Candide*.)

Σπάρτην ἔλαχες· κείνην κόσμει.

EURIP. *Tel.*



The round peg in the square hole.

Bos clitellas.

QUINTIL. v. 11. 21 ; cf. CIC. *ad Att.* v. 15.



Dormir sur les deux oreilles.

In aurem utramvis otiose ut dormias.

TER. *Haut.* ii. 3. 101 ; cf. GELL. ii. 23.



Adding fuel to the flame.

Velut materiam igni praeberentes.

LIVY, xxi. 10.

Oleum adde camino.

HOR. *Sat.* ii. 3. 321.

Οὐ γὰρ χρὴ πῦρ ἐπὶ πῦρ ὀχετεύειν.

PLATO, *Legg.* 666 A.

Πίττη καὶ ἐλαίῳ κατασβεννύναι.

LUC. *Tim.* 44.



When the sky falls, we shall catch larks.

Quid si nunc caelum ruat ?

TER. *Haut.* iv. 3. 41.



Crying for the moon.

Ἀρκαδίαν [μ' αἰτεῖς, μέγα μ' αἰτεῖς, οὔτοι δώσω.]

CIC. *ad Att.* x. 5 ; cf. HEROD. i. 66.

Money the sinews of war.

Nervos belli pecuniam infinitam.

CIC. *Phil.* v. 5 ; cf. *Manil.* 17.

Τὸν πλοῦτον νεῦρα πραγμάτων.

BION in DIOG. L., iv. 48 ; cf. TAC. *Hist.* ii. 84 ; PLUT. *Cleom.* 27 ; BACON, *Adv. of L.* ii. 23. 38.



Man wants but little here below,

Nor wants that little long.

Metiatur simul corpus, sciatque nec multum capere
nec diu posse.

SENECA, *Ep.* cxiv. (end).



Man never is, but always to be blest.

Non enim vivunt, sed victuri sunt.

Sen. Ep. xlv.

(A common sentiment, e. g. MART. i. 15.)



The dog in the manger.

Καθάπερ τὴν ἐν τῇ φάτνῃ κύνα.

LUC. *Tim.* 14.



The loud laugh that spoke the vacant mind.

Γελάδ' ὁ μῶρος κἄν τι μὴ γέλοιον η.

MENANDER.



A close crop at the barber's ; taking the ends off.

Sed utrum strictimne attonsurum dicam esse an per
pectinem

Nescio ; verum si frugist, usque admutilabit probe.

PLAUT. *Capt.* 268.

(So ἐν χρῶ κείρειν.

HEROD. iv. 175 ; LUC. *Fug.* 27.)

*When land is gone and money spent,
Then learning is most excellent.*

Κάλλιστόν ἐστι κτῆμα παιδεία βροτοῖς.

MENANDER.



To kick down the ladder you rose by.

Sic existimo, quibus ceperis, ea, cum adeptus sis, deponere, esse hominis et astuti et ingrati.

CIC. *Mur.* 8.



The pitcher may go to the well, but comes home broken at last.

Μία γάρ ἐστι πρὸς τύχην ἀσφάλεια, τὸ μὴ τοσαυτάκις αὐτὴν [qu. αὐτῆς] πειράσαι.

SEN. *Contr.* 8 (end).



Ars longa, vita brevis,

Τὸ ὑπὸ τοῦ Κῶου ἱατροῦ [Hippocrates] εἰρημένον,
ὥς ἄρα βραχὺς μὲν ὁ βίος, μακρὴ δὲ ἡ τέχνη.

LUC. *Herm.* 1.



Qui s'excuse, s'accuse.

Non est committendum ut illa dubia faciam defensionis sollicitudine.

QUINTIL. i. 10.



Takes the cake.

Ἡμέτερος ὁ πυραμοῦς.

AR. *Thesm.* 94 ; *Eq.* 277.



Take me 'ome.

Οἴκοι γενοίμην.

SUIDAS.

(These two from a letter to the *Spectator* by Mr. J. Maxwell Edmonds.)

God made the country and man made the town.

Divina natura dedit agros, ars humana aedificavit
urbes. VARRO, *R. R.* iii. 1.

I am not aware of any classical equivalent for the supplement *And the devil made the suburbs.*



Cherchez la femme.

Διὰ τὰς γυναῖκας πάντα τὰ κακὰ γίγνεται. MENANDER.

Cherchez la femme was President Dupin's rule. The question L. Cassius put was *Cui bono fuerit*, 'who gained by it?' *not*, as commonly supposed, 'what good was it?' CIC. *Rosc. Am.* 84; *Mil.* 32.



One story is good, till the other is told.

Μηδὲ δίκην δικάσης πρὶν ἂν ἀμφοῖν μῦθον ἀκούσης.

PHOCYLIDES; cf. LUC. *Cal. non tem. cred.* 8; CIC. *ad Att.* vii. 18.

We commonly say *Audi alteram partem*. Mr. Tyrrell has fully illustrated the curious fact that in many cases where we use Latin or French, Cicero had recourse to Greek.

SOME MOTTOES

For Athletics.

Οὐ μὲν γὰρ μείζον κλέος ἀνέρος ὄφρα κεν ᾗσιν,
ἢ ὃ τι ποσσὶν τε ῥέξῃ καὶ χερσὶν ἐᾗσιν.

HOM. *Od.* viii. 147.

For certain Athletes.

Qui corporis cura mentem obruerunt. — QUINTIL. i. 11.

For Golf.

Miscueruntque herbas et non innoxia verba.

VIRG. *G.* ii. 129.

(Communicated by Mr. A. Douglas Thorburn.)

For the Argument from Design.

Nec est mirum, cum eo nasci illa, sine quo frustra
nascerentur.

SEN. *Epist.* 121.

For the Ecclesiastical Courts.

Accendere aliquem lucernam sabbatis prohibeamus :
quoniam nec lumine di egent, et ne homines quidem
delectantur fuligine.

Ibid. 95.

*For Clergymen, high and low church, who shirk
the Rubrics.*

* Ἀνω καὶ κάτω

τὸ σχοινίον φεύγουσι τὸ μεμιλτωμένον.

(Communicated by Mr. E. A. Eade.)

AR. Ach. 21.

For a Curate with an M. B. Waistcoat.

— mentemque palam testatur amictu.

CLAUDIAN, in Rufin. ii. 81.

For the Aesthetic School.

Si hunc tu non dico inter viros numeras sed inter
homines, cuius summum bonum saporibus ac colori-
bus ac sonis constat.

SEN. Epist. 95.

For the Plaintiff in a Breach of Promise Case.

— Sponsum consulti ante atria mittis,

Unius ut verbi grandia damna ferat.

OVID, Am. i. 13. 19.

For Cremation.

— Tabesne cadavera solvat

An rogos, haud refert.

LUCAN, vii. 809.

For Flowers on a Coffin.

Quid cineri ingrato servas bene olentia sarta?

Copa, 35.

For a Teetotaller.

Μηδ', ἂν ὕδωρ πίνῃς, ἐκ πάσης ἀφορμῆς λέγε ὅτι ὕδωρ
πίνεις. EPICTET. *Enchir.* c. 43.

For a Diner in Lincoln's Inn Hall.

Neque ego ad mensam publicas res clamo, neque leges
crepo. PLAUT. *Mil. G.* iii. 1. 57 (Lindemann).

For a Proctor.

Occurrit tibi nemo quod libenter ;
Quod, quacunq̃ue venis, fuga est et ingens
Circa te, Ligurine, solitudo. MART. iii. 44.

For a Lecturer at Girton.

Te . . .

Discipularum inter iubeo plorare cathedras.
HOR. *Sat.* i. 10. 91.

For an Usher in a School.

Et minime probabili more turpe erat docere quod
honestum erat discere. SEN. *Contr.* Lib. ii. Praef.

For the Head Master.

Quod discere honestum et docere. QUINTIL. v. 10.

For a Course of One Year.

Nec cultura placet longior annua. HOR. *C.* iii. 24. 14.

For Father and Undergraduate.

KP. Ἐγὼ πορεύσω χρουσόν. ME. εὖ λέγεις, πάτερ.
EUR. *Phoen.* 985.

For Professor —.

Assuetus semper Munna docere duos. MART. x. 60.

For the Oxford Summer Term.

Aestate pueri si valent, satis discunt. Ibid. x. 62. 12.

For a late Head of a College (1885).

Hominem malignum forsitan esse tu credas ;
Ego esse miserum credo, cui placet nemo.
Ibid. v. 28. 8.

For an Editor who 'restores' the text of a Classic.

Improbe facit, qui in alieno libro ingeniosus est.
MART. i. *Epist. ad Lect.*

For School Editions of the Classics.

Ubi delicit nondum prior, altera venit.
OVID, *Tr.* iii. 10. 15.

For Euclid.

Quid enim boni est nodos operose solvere, quos ipse
ut solveres feceris ?
SEN. *de Ben.* v. 12.

For an Etymologist.

Nullum erit nomen, quod non possis una littera ex-
plicare unde ductum sit. CIC. *N. D.* iii. 62.

For a Smoking Party.

Intervenerunt quidam amici propter quos maior fumus
fieret. SENECA, *Epist.* 64.

For a British Victory over the Boers.

Ἐπτά γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίν,
χίλιοι φονῆες ἐσμέν. ARCHILOCHUS.

For Mommsen.

Cuius viget vigebitque memoria, quamdiu fuerit in
pretio Romana cognosci. SENECA, *Cons. Marc.* 1.

*For Lord Randolph Churchill's 'mediocrities
with double-barrelled names.'*

Τὰ δὲ ψυχρὰ . . . γίγνεται . . . ἐν τοῖς διπλοῖς ὀνόμασιν.
AR. *Rhet.* iii. 3. 1.

For Fish at the Sea Side.

Omnis ab urbano venit ad mare cena macello.
MART. x. 37. 19.

For a Spring Cleaning.

Et si nullus erit pulvis, tamen excute nullum.
OVID, *Ars Am.* i. 151.
(Communicated by Mr. S. P. Platt.)

For a Fat Man who has lost his Teeth.

Ereptis elephas inglorius errat
Dentibus. CLAUDIAN, *Cons. Stil.* iii. 350.

SOME MODERN APPLICATIONS OF THE CLASSICS

IN our time the tendency of scholarship is to turn the study of Greek and Latin into a quasi science, or rather into several quasi sciences, pursued by specialists, and out of relation to general culture. This chapter contains reminiscences of the days when the classics, represented, it is true, by only a few authors, entered into the daily thought and life, not only of professional scholars, but also of men of the world. I am indebted to Mr. Fowke, the learned editor of *Pope on Lunacy*, for valuable suggestions towards forming this collection. Punning perversions of the original have mostly been excluded. Of these there are some witty examples in *The Miseries of Human Life*, such as the tea-drinking lady who *Te veniente die, te decedente canebat*. As to quotations, 'it was the Duke of Wellington's advice to Sir George Murray, when he said he never should be able to get on with speaking in the Commons, "Say what you have to say, don't quote Latin, and sit down."' (Lord Carlisle in Trevelyan's *Macaulay*, ch. xi.) Mr. Fox's rule for quotations in Parliament was: 'No Greek; as much Latin as you like; no French;

no English poet who has not completed his century.' The last restriction, I suppose, was suggested by Horace, *Ep.* ii. 1. 39. So too FitzGerald (*Letters*, ii. 12) thought that no one should have a monument in the Abbey till he had been dead a hundred years. A happy quotation, if rarely introduced, lends a great charm to a discourse; but to achieve this result it must be easily apprehended by the audience. For this reason probably Latin will disappear with Sir William Harcourt from the House of Commons; and such quotations as are made will be confined to the Bible and Shakespeare. For the same reason Greek was hardly ever cited there even in the most classical times. It seems that Demosthenes was quoted on January 16, 1789 (Fraser Rae, *Life of Sheridan*, i. 71, n.); and either on this or on some other occasion a Greek quotation provoked Sheridan to introduce a line of Greek gibberish into his speech. On March 4, 1793, Sheridan himself quoted so little familiar a writer as Lucan, i. 484 *Sic quisque pavendo . . . mandat decreta senatus*; and in our own days Mr. Gladstone actually recited six lines of Lucretius (see below).

SALLUST, *Catilina*, 51.

Seymour spoke strongly against the bill [attainting Sir John Fenwick, 1696,—the last bill of attainder], and quoted the speech which Caesar made in the Roman Senate against the motion that the accom-

plices of Catiline should be put to death in an irregular manner. A Whig orator keenly remarked that the worthy Baronet had forgotten that Caesar was grievously suspected of having been himself concerned in Catiline's plot.

MACAULAY, *Hist.* ch. xxii.

LUCRETIUS, ii. 646.

Mr. Gladstone, in his speech (April 26, 1883) on the Affirmation Bill, said : ' Many of the members of this House will recollect the majestic and noble lines :

Omnis enim per se divom natura necessest
 Immortali aevo summa cum pace fruatur
 Semota ab nostris rebus seiunctaque longe ;
 Nam privata dolore omni, privata periclis,
 Ipsa suis pollens opibus, nil indiga nostri,
 Nec bene promeritis capitur neque tangitur ira.

Divinity exists, according to these, I must say, magnificent lines—in remote and inaccessible recesses ; but with us it has no dealing, of us it has no need, with us it has no relation.'

' The House,' says Mr. Morley, ' though but few perhaps recollected their Lucretius or had ever even read him, sat, as I well remember, with reverential stillness, hearkening from this born master of moving cadence and high sustained modulation to " the rise and long roll of the hexameter,"—to the plangent lines that have come down across the night of time to us from great Rome.' MORLEY, *Life of Gladstone*, iii. 19.

VIRGIL, *Georgics* i. 250 ; *Aeneid* vi. 637.

But it was in 1792 that Pitt set an imperishable seal on his advocacy of the question [of the Slave Trade], by the delivery of a speech which all authorities concur in placing before any other effort of his genius ; and certainly no recorded utterance of his touches the imaginative flight of the peroration. He rose exhausted, and immediately before rising was obliged to take medicine to enable him to speak. But his prolonged and powerful oration showed no signs of disability ; indeed, for the last twenty minutes he seemed, said shrewd critics, to be nothing less than inspired. He burst as it were into a prophetic vision of the civilization that shall dawn upon Africa, and recalled the not less than African barbarism of heathen Britain ; exclaiming, as the first beams of the morning sun pierced the windows of Parliament and appeared to suggest the quotation—

Nos . . . primus equis Oriens afflavit anhelis,
Illic sera rubens accendit lumina Vesper.

Fox was loud in his generous admiration. Windham, an even more hostile critic, avowed that for the first time he understood the possible compass of human eloquence. Sheridan, most hostile of all, was even passionate in his praise. LORD ROSEBURY, *Pitt*, 97.

Then may we hope that even Africa, though last of all the quarters of the globe, shall enjoy at length in the evening of her days those blessings which have

descended so plentifully upon us in a much earlier period of the world. Then also will Europe, participating in her improvement and prosperity, receive an ample recompense for the tardy kindness—if kindness it can be called—of no longer hindering that continent from extricating herself out of the darkness which, in other more fortunate regions, has been so much more speedily dispelled—

Nos . . . primus equis Oriens afflavit anhelis,
Illic sera rubens accendit lumina Vesper.

Then, Sir, may be applied to Africa, those words originally used indeed with a different view :—

His demum exactis—
Devenere locos laetos et amoena vireta
Fortunatorum nemorum sedesque beatas.
Largior hic campos aether et lumine vestit
Purpureo.

Speeches of WILLIAM PITT (1806) ii. 83; April 2, 1792.

It is, I think, unfortunate that after the happy quotation from the *Georgics* Mr. Pitt should have introduced the passage from *Aen.* vi, which seems not particularly relevant.

VIRGIL, *Aen.* i. 67.

When the Eton masters first started a boat on the river, one of the boys remarked :

Gens inimica mihi Tyrrhenum navigat aequor.

VIRGIL, *Aen.* i. 567, 568.

Having owed his fortune to Halifax, he [Congreve] continued always of his patron's party, but, as it seems, without violence or acrimony; and his firmness was naturally esteemed, as his abilities were revered. His security therefore was never violated; and when, upon the extrusion of the Whigs, some intercession was used lest Congreve should be displaced, the earl of Oxford made this answer:

Non obtusa adeo gestamus pectora Poeni,
Nec tam aversus equos Tyria sol iungit ab urbe.

JOHNSON, *Lives of Poets*, ed. 1783, iii. 54 (Congreve); and
MACAULAY, *Essays*, iii. 198 (Comic Dramatists).

VIRGIL, *Aen.* ii. 3.

I do not know whether there is any authority for the well-known story that Queen Elizabeth, visiting Westminster School, asked a boy if he had ever been flogged, on which he replied:

Infandum, regina, iubes renovare dolorem.

VIRGIL, *Aen.* ii. 237-45; 328-31.

The debates on Reform in 1865 and 1866 produced various classical quotations. In his speech of May 3, 1865, Mr. Lowe twice cited Juvenal. (Lowe's *Speeches on Reform*, 46 and 49.) In the peroration of his speech of March 13, 1866, he followed Mr Gladstone in having recourse to Virgil.

Well, Sir, the right honourable gentleman, who had not time to give us a reason for introducing the Bill, found time to give us a quotation ; and it was a quotation of a very curious kind, because, not finding in his large classical *répertoire* any quotation that would exactly describe the state of perfect bliss to which his Bill would introduce us, he was induced to take the exact contrary, and make a quotation to show us what his Bill was not.

‘Scandit fatalis machina muros,
Feta armis,’

he exclaimed, ‘and that,’ he added, ‘is not my Bill.’ Well, that was not a very apt quotation ; but there was a curious felicity about it which he little dreamt of. The House remembers that, among other proofs of the degree in which public opinion is enlisted in the cause of Reform, is this—that this is now the fifth Reform Bill that has been brought in since 1851. Now, just attend to the sequel of the passage quoted by the right honourable gentleman. I am no believer in *Sortes Virgilianae*, and the House will see why, in a moment—

O divum domus Ilium, et incluta bello
Moenia Dardanidum ! Quater ipso in limine portae
Substitit, atque utero sonitum quater arma dedere.

But that is not all—

Instamus tamen immemores caecique furore,
Et monstrum infelix sacrata sistimus arce.

Well, I abominate the presage contained in the last two lines ; but I mix my confidence with fear.

Ibid. 100.

Further, in his speech of April 26, 1866, again in the peroration, he observes :

I have said that I am utterly unable to reason with the Chancellor of the Exchequer for want of a common principle to start from ; but there is happily one common ground left to us, and that is the second book of the *Aeneid* of Virgil. My right honourable friend, like the moth which has singed its wings in the candle, has returned again to the poor old Trojan horse ; and I shall, with the permission of the House, give them one more excerpt from the history of that noble beast, first premising that I shall then turn him out to grass, at all events for the remainder of the Session. The passage which I am about to quote is one which is, I think, worthy the attention of the House, because it contains a description not only of the invading army of which we have heard so much, but also a slight sketch of its general :—

Arduus armatos mediis in moenibus adstans
Fundit equus, victorque Sinon incendia miscet
Insultans ; portis alii bipatentibus adsunt,
Milia quot magnis nunquam venere Mycenis.

In other words :—

The fatal horse pours forth the human tide,
Insulting Sinon flings his firebrands wide,

The gates are burst ; the ancient rampart falls,
And swarming millions climb its crumbling walls.

Ibid. 169.

(*unquam venere* is the accepted reading.)

Intus, intus, inquam, est equus Troianus.

CIC. *Mur.* 78.

VIRGIL, *Aen.* ii. 429.

I cannot find it in Hansard, nor, I think, does Mr. Morley mention it in his *Life of Gladstone* ; but my recollection is that Mr. Gladstone applied this passage to Archbishop Trench, as involved in the disestablishment of the Irish Church.

Nec te tua plurima, Panthu,

Labentem pietas, nec Apollinis infula texit.

One of the happiest and most graceful quotations ever made.

VIRGIL, *Aen.* ii. 707.

Ergo age, care pater, cervici imponere nostrae :

Ipse subibo umeris, nec me labor iste gravabit.

Dryden . . . resisted Tonson's urgent importunity to dedicate [his translation of Virgil] to King William. The disappointed bookseller turned for assistance to the engraver, who placed a hooked nose on all the plates representing Aeneas, in honour of the Nassau prince.

Mitford in his *Life of Dryden*, Aldine Dryden, vol. i. p. cxxi, adding :

MS. Harl. p. 3, Brit. Mus. are the following well-known verses :—

Old Jacob, by deep judgment sway'd,
To please the wise beholders,
Has placed old Nassau's hook-nosed face
On young Aeneas' shoulders.

To make the parallel hold tack,
Methinks there's little lacking ;
One took his father pick-a-pack,
And t' other sent him packing.

(Comp. SÜETON. *Nero*, 39 :

Quis negat Aeneae magna de stirpe Neronem ?
Sustulit hic matrem, sustulit ille patrem.)

VIRGIL, *Aen.* ii. 804.

In the *Classical Museum*, i. 205, may be found a paper by Sir G. C. Lewis, in which he gives an account of Napoleon's criticisms on the second *Aeneid*. They appeared in *Précis des Guerres de César par Napoléon* ; écrit par M. Marchant, Paris, 1836. Napoleon pronounces Virgil inferior to the author of the *Iliad* in dealing with war. The Trojans would certainly have sent a boat to Tenedos, to ascertain whether the Greek fleet had really departed. The wooden horse was far too imprudent an expedient, and it would have taken at least two days to drag it into the town. The warriors did not emerge from the horse before midnight. Yet Virgil represents the

street fighting as finished, Troy taken, burnt, and pillaged, and the plunder collected, by daybreak. Moscow, Napoleon says, though mostly built of wood, was burning for eleven days. In short, Virgil describes as occurring within a few hours what would have occupied over a fortnight. Gossrau in his note here defends the poet from Napoleon's strictures.

VIRGIL, *Aen.* iii. 44.

Heu ! fuge crudeles terras, fuge litus avarum.

These are the words which, like a trumpet-call, roused Savonarola to seek the things that are above.

MYERS, *Classical Essays*, 116.

VIRGIL, *Aen.* iv. 165.

Speluncam Dido dux et Troianus eandem
Deveniunt.

Virgil, whose magic verse enthrals,
And where is poet greater ?

Throughout his Trojan hero calls
Now 'Pius' and now 'Pater.'

But when the worst intent to brave,
With sentiments that pain us,

Queen Dido meets him in the cave,
He dubs him 'Dux Troianus.'

Why does the poet change the word ?

The reason's plain and sure :

'Pius' Aeneas were absurd,
And 'Pater' premature.

See *Tatler*, No. 6.

VIRGIL, *Aen.* iv. 340.

Mr. Pitt in debate of Nov. 3, 1801 :

We never said that as a *sine qua non* we insisted upon the restoration of the old government of France . . . though I do not hesitate to acknowledge that it would have been more consistent with the wishes of ministers and with the interest and security of this country.

Me si fata meis paterentur ducere vitam
Auspiciis, et sponte mea componere curas,
Urbem Troianam primum dulcesque meorum
Reliquias colerem ; Priami tecta alta manerent,
Et recidiva manu posuissem Pergama victis.

PITT'S *Speeches*, iv. 210.

VIRGIL, *Aen.* iv. 373.

My position, Sir, in regard to the liberal party, is in all points the opposite of Earl Russell's. . . . I have none of the claims he possesses. I came among you an outcast from those with whom I associated, driven from them, I admit, by no arbitrary act, but by the slow and resistless forces of conviction. I came among you, to make use of the legal phraseology, *in forma pauperis*. I had nothing to offer you but faithful and honourable service. You received me, as Dido received the shipwrecked Aeneas—

Eiectum litore, egentem

Excepi,

and I only trust you may not hereafter at any time have to complete the sentence in regard to me—

Et regni demens in parte locavi.

Mr. Gladstone's speech (April 27, 1866) on Reform, MORLEY'S *Life*, ii. 204.

VIRGIL, *Aen.* iv. 615 ; xi. 152.

It must have been about the close of this year (1642) or beginning of the next, while the king was in winter quarters at Oxford, that the visit was paid to the Library (if paid at all) which is the subject of the following well-known anecdote. It is here quoted from the earliest authority in which it is to be found, viz. Welwood's *Memoirs*, London, 1700, pp. 105-7.

The King, being at Oxford during the Civil Wars, went one day to see the Publick Library, where he was show'd among other Books a Virgil nobly printed and exquisitely bound. The Lord Falkland, to divert the King, would have His Majesty make a trial of his fortune by the *Sortes Virgilianae*, which everybody knows was an usual kind of augury some ages past. Whereupon the King opening the book, the period which happen'd to come up was this :

At bello audacis populi vexatus et armis,
Finibus extorris, complexu avolsus Iuli,
Auxilium imploret, videatque indigna suorum
Funera ; nec, cum se sub leges pacis iniquae
Tradiderit, regno aut optata luce fruatur ;
Sed cadat ante diem inhumatus harena.

It is said King Charles seem'd concerned at this accident, and that the Lord Falkland, observing it, would likewise try his own fortune in the same manner, hoping he might fall upon some passage that could have no relation to his case, and thereby divert the King's thoughts from any impression the other might have upon him. But the place that Falkland stumbled upon was yet more suited to his destiny than the other had been to the King's :

Non haec, o Palla, dederas promissa parenti,
Cautius ut saevo velles te credere Marti.
Haud ignarus eram quantum nova gloria in armis
Et praedulce decus primo certamine posset.
Primitiae iuvenis miserae, bellique propinqui
Dura rudimenta.

[After some hunt for the source of this story, it occurred to me to look in Macray's *Annals of the Bodleian*, edit. 2, 1890. I opened the book at a chance at this very page (p. 96).]

VIRGIL, *Aen.* vi. 438.

Debate in House of Commons, June 20, 1803.

Referring to the promise of a descent on England which the first Consul had lately made to diverse bodies of men in France, he [Charles Yorke, Secretary at War] dared the enemy to attempt it. They would find the passage of the British Channel far more

tremendous than that of the infernal river which the poet had described :

Fata obstant, tristisque palus inamabilis unda
Alligat, et novies Styx interfusa coercet.

STANHOPE'S *Life of Pitt*, iv. 62.

Virgil wrote : *Fas obstat, tristisque palus*, &c.

VIRGIL, *Aen.* vi. 489.

Of the mastery which Pitt at this time (1759) could wield over the House of Commons, a most remarkable instance is recorded by a most respectable authority. Once having concluded a speech, and finding no opponent rise, Pitt slowly walked out of the House. He had already opened the lobby-door, when a Member started up, saying, 'I rise to reply to the Right Honourable Gentleman.' Pitt, catching the words, stopped short, turned round, and fixed his eyes on the orator, who at that steady and scornful gaze sat down again silent and abashed. Pitt, who was suffering from gout, then returned to his seat, repeating to himself as he painfully hobbled along,

At Danaum proceres Agamemnoniaequae phalanges,
Ut videre virum fulgentiaque arma per umbras,
Ingenti trepidare metu . . . pars tollere vocem
Exiguam ; inceptus clamor frustratur hiantes.

Then, placing himself on the front bench, he exclaimed, 'Now let me hear what the Honourable Member has to say to me.'—But nothing ensued.

Lord Mahon's *Hist. England*, 5th ed. iv. 187, whose note runs:—Butler's *Reminiscences*, i. 154. Mr. Butler asked his informant, who was present, whether the House did not laugh at the ridiculous figure of the poor Member. 'No, Sir,' he replied, 'we were all too much awed to laugh.'

VIRGIL, *Aen.* vi. 637 ; see above, p. 46.

VIRGIL, *Aen.* vi. 809.

According to the story repeated by Spartianus, he [Hadrian] consulted the *Sortes Virgilianae*, and opened the mystic volume on the lines—

Quis procul ille autem ramis insignis olivae
Sacra ferens? nosco crines incanaque menta
Regis Romani.

The olive typified the Athenian accomplishments of Hadrian; the beard, not usually worn at this time by the Romans, was an appendage brought also from Greece.

MERIVALE, *Hist. Rom. Emp.* ch. lxvi. n.

Quo quidem tempore cum sollicitus de imperatoris erga se iudicio Vergilianas sortes consuleret,

Quis procul ille autem ramis insignis olivae
Sacra ferens? Nosco crines incanaque menta
Regis Romani, primus qui legibus urbem
Fundabit, Curibus parvis et paupere terra
Missus in imperium magnum: cui deinde subibit,
sors excidit.

SPARTIANUS, *Hadrian*, c. 2.

VIRGIL, *Aen.* vi. 833.

When advocating conciliation with the revolted American colonies Chatham said :

Ne, pueri, ne tanta animis assuescite bella ;
 Neu patriae validas in viscera vertite vires.
 Tuque prior, tu parce, genus qui ducis Olympo ;
 Proice tela manu, sanguis meus.

I cannot, however, find this passage in Chatham's great speech on conciliation, Dec. 11, 1777, in *Parl. Hist.* xix. 617.

VIRGIL, *Aen.* vi. 848.

Ipsæ autem Alexander [Severus], cum parentis hortatu animum a philosophia musicaque ad alias artes traduceret, Vergilii sortibus huius modi inlustratus est :

Excudent alii spirantia mollius aera,
 Credo equidem, vivos ducent de marmore vultus ;
 Orabunt causas melius ; caelique meatus
 Describent radio et surgentia sidera dicent.
 Tu regere imperio populos, Romane, memento ;
 Hæc tibi erunt artes ; pacisque imponere morem,
 Parcere subiectis, et debellare superbos.

Fuerunt multa alia signa, quibus principem humani generis esse constaret.

ÆLIUS LAMPRIDIUS, *Alexander Severus*, c. 14.

VIRGIL, *Aen.* vii. 312.

As an instance of unlucky quotation I gave Lord Fitzwilliam's, when calling on the Dissenters to join the Established Clergy in subscribing for the rebuilding of York Minster,

Flectere si nequeo superos, Acheronta movebo.

Lord Carlisle's Journal, May 15, 1843, in TREVELYAN'S
Macaulay, ch. xi.

VIRGIL, *Aen.* xi. 152 ; see above, p. 55.

VIRGIL, *Aen.* xi. 312.

Potuit quae plurima virtus
Esse, fuit. Toto certatum est corpore regni.

This quotation was more than once used by Mr. Pitt in debate during the great war with France. Mr. Fox pointed out that the words occur in a speech which concludes with a proposal of peace.

PITT'S *Speeches*, iii. 224.

VIRGIL, *Aen.* xii. 189.

From Mr. Pitt's speech in the debate on the Union with Ireland, January 31, 1799.

Does an union, under such circumstances, by free consent, and on just and equal terms, deserve to be branded as a proposal for subjecting Ireland to a foreign yoke? Is it not rather the free and voluntary association of two great countries, which join, for

their common benefit, in one empire, where each will retain its proportional weight and importance, under the security of equal laws, reciprocal affection, and inseparable interests, and which want nothing but that indissoluble connexion to render both invincible ?

Non ego nec Teucris Italos parere iubebo,
Nec nova regna peto ; paribus se legibus ambae
Invictae gentes aeterna in foedera mittant.

PITT'S *Speeches*, iii. 395 ; STANHOPE'S *Life of Pitt*, iii. 176.

Mr. Pitt substituted *nova* for *mihi*, which would have been unsuitable.

HORACE, *Odes*, ii. 3. 1.

He [Mr. Thomas Grenville] told me a story of Lord North and his son Frank, afterwards Lord Guildford, of whom he was very fond, though he was always in scrapes and in want of money. One day, Frank seemed very much out of spirits, and his father asked him what was the matter. With some hesitation, real or pretended, he at last said, 'Why, father, the truth is, I have no money, and I am so distressed that I have even been obliged to sell that little mare you gave me the other day.' To which Lord North replied, 'Oh, Frank, you should never have done that ; you ought to have recollected the precept of Horace

Equam memento rebus in arduis servare.'

GREVILLE, *Memoirs* (Oct. 26, 1842).

HORACE, *Odes*, ii. 14. 1.

An instance at once of his pensive turn of mind and his cheerfulness of temper appeared in a little story, which he himself [Young, the author of *Night Thoughts*] told to Mr. Langton when they were walking in his garden: 'Here (said he) I had put a handsome sun-dial with this inscription, *Eheu fugaces!* which (speaking with a smile) was sadly verified, for by the next morning my dial had been carried off.'

BOSWELL'S *Johnson* (9th ed.), iv. 59.

HORACE, *Odes*, ii. 15. 17.

Nec fortuitum spernere caespitem
Leges sinebant.

The common turf, that grew at large,
Those ancient laws bade all respect.

Note. The more usual rendering treats the *fortuitus caespes* as material for houses. I have taken the passage as a prohibition of encroachment.

GLADSTONE'S *Odes of Horace*.

HORACE, *Odes*, ii. 18. 17.

Tu secunda marmora
Locas sub ipsum funus, et sepulchri
Immemor struis domos,

which Sentiment I shall thus give to the English Reader: 'You provide the noblest Materials for Building, when a Pick-ax and a Spade are only neces-

sary ; and build Houses of five hundred by a hundred Feet, forgetting that of six by two.'

Tom Jones ; comp. *Don Juan*, v. 63.

As Thackeray stood and watched the building of his house in Palace Gardens, these lines were applied to him by a friend ; prophetically, as it turned out, for Thackeray died there.

HORACE, *Odes*, iii. 2. 13.

The story of Lovat's life, and possibly also his great age, attracted an extraordinary crowd to witness his execution. A scaffold fell, causing the deaths of several people, on which Lovat grimly remarked, 'The more mischief the better sport.' When on ascending to the place of execution he saw the immense crowds beneath him, 'Why,' he said, 'should there be such a bustle about taking off an old grey head that cannot get up three steps without two men to support it?' Before placing his head on the block he, with characteristic appropriation of the noblest sentiments, repeated the line from Horace :

Dulce et decorum est pro patria mori,

and, in a vein of becoming moralising, he also quoted Ovid [*Metam.* xiii. 140] :

Nam genus et proavos, et quae non fecimus ipsi,
Vix ea nostra voco.

Dict. Nat. Biog. Fraser, Simon, twelfth Lord Lovat.

HORACE, *Odes*, iii. 2. 21 sqq.

Virtus recludens immeritis mori
Caelum negata temptat iter via,
Coetusque volgares et udam
Spernit humum fugiente penna.

On wing sublime resistless Virtue soars,
And, spurning human haunts and earthly shores,
To those whom godlike deeds forbid to die
Unbars the gates of immortality. WILLIAM PITT.

The whole passage will be found in Stanhope's
Life of Pitt, iii. 65.

HORACE, *Odes*, iii. 3. 1.

Cornelius de Witt, when on the rack, repeated this
stanza in a clear voice.

Iustum et tenacem propositi virum
Non civium ardor prava iubentium,
Non voltus instantis tyranni
Mente quatit solida.

See *Biographie Universelle*.

HORACE, *Odes*, iii. 29. 49.

Those who heard Mr. Pitt address the House on
that evening cannot easily forget the impression
made upon his audience by a speech which might
be said to unite all the powers of argument, elo-
quence, and impassioned declamation. He seemed

to fight, indeed, as Caesar did at Munda, not merely for empire or for power, but for life. After defending, article by article, the Treaties concluded, he finished by deprecating 'the ill-omened and baneful alliance' which had just taken place between Lord North and Fox, as teeming with pernicious effects of every kind to the country. Then, reverting to the consequences which it might produce personally to himself, he professed his readiness to retire to a private station without regret. Alluding to so material an impending change in his own condition, he exclaimed,

Fortuna saevo laeta negotio et
 Ludum insolentem ludere pertinax
 Transmutat incertos honores,
 Nunc mihi, nunc alii benigna.
 Laudo manentem : si celeres quatit
 Pennas, resigno quae dedit—

With an admirable presence of mind, which never forsook him, he here paused ; and conscious that the words of the Roman poet immediately following, *et mea virtute me involvo*, might seem to imply a higher idea of his own merit or disinterestedness than it would become him to avow, he cast his eyes on the floor. A moment or two of silence elapsed, while all attention was directed towards him from every quarter of the House. During this interval, he slowly drew his handkerchief from his pocket, passed it once or twice across his lips ; and then, recovering as it were

from his temporary embarrassment, he added with emphasis, striking his hand on the table,

probamque
Pauperiem sine dote quaero.

Perhaps a more masterly and beautiful piece of oratorical acting is not to be found in Antiquity. Even if we suppose the whole passage to have been studied and prepared, yet the delicacy of the omission is not less admirable. I believe, however, that both the lines which he cited and the one which he suppressed were all equally suggested to him by his feelings and his judgment at the time. Its effect on that part of the House which perfectly understood it corresponded to its merit. But Mr. Pitt, who well knew how large a part of his audience, especially among the Country Gentlemen, were little conversant in the writings of the Augustan age or familiar with Horace, always displayed great caution in borrowing from those classic sources. In the lapse of fourteen years that I have heard him almost daily address the House of Commons, I question if he made in all more than eight or ten citations. Fox and Sheridan, though not equally severe in that respect, yet never abused or injudiciously expended the stores of ancient literature that they possessed. Burke's enthusiasm, his exhaustless memory and luxuriant imagination, more frequently carried him away into the times of Virgil and Cicero : while Barré usually condescended,

whenever he quoted Latin, to translate for the benefit of the country members. WRAXALL'S *Memoirs*, ii. 313.

Dryden's splendid paraphrase of this Ode is so familiar that I will quote instead Mr. Goldwin Smith's spirited rendering of this passage.

Fortune exulting in her cruel trade,
 Sporting with hearts, mocking her victims' sighs,
 Smiles on us all in turn, a fickle jade,
 Bestows on each in turn her fleeting prize.
 While she is mine, 'tis well ; but if her wing
 She wave, with all her gifts I lightly part ;
 The mantle of my virtue round me fling,
 And clasp undowered honour to my heart.

You may take from me, Sir, the privileges and emoluments of place ; but you cannot, and you shall not, take from me those habitual and warm regards for the prosperity of Great Britain, which constitute the honour, the happiness, the pride of my life ; and which, I trust, death alone can extinguish. And, with this consolation, the loss of power, Sir, and the loss of fortune, though I affect not to despise them, I hope I soon shall be able to forget : [then came the quotation, and closed the speech].

PITT'S *Peroration*, Feb. 21, 1783, *Speeches*, i. 64.

See also STANHOPE'S *Life of Pitt*, i. 103.

HORACE, *Odes*, iii. 30.

But before he [the dead Dryden] was removed from the Colledge [of Physicians], Dr. Garth made

an eloquent oration in Latin in praise of the Deceased, and the Ode of Horace beginning Monumentum exegi Aere perennius (*sic*) set to mournful Musick was sung there, with a Consort of Trumpets, Haut-boys, and other Instruments.

Post Man, Tuesday, May 14, 1700.

HORACE, *Odes*, iv. 2. 11.

Burke drew all his images from classic sources, a fact of which he displayed a beautiful exemplification when he said of Wilkes, borne along in triumph by the mob, that he resembled Pindar elevated by the wings of poetical inspiration :

Numerisque fertur

Lege solutis. WRAXALL'S *Memoirs*, ii. 37.

Wilkes himself repeated this witticism to Boswell.

Tour to Hebrides, 3rd ed., 21 n.

HORACE, *Odes*, iv. 4. 57.

Duris ut ilex tonsa bipennibus

Nigrae feraci frondis in Algido,

Per damna, per caedes, ab ipso

Ducit opes animumque ferro.

I have a note that during the great war Mr. Pitt deeply moved the House by quoting this stanza, but I cannot find the passage. Mr. Gladstone has been unusually successful in his translation of these lines.

Then, as on Algidus the oak

Pruned by the biting axe anew,

From wounds, from death, from every stroke

Resource and freshening vigour drew.

HORACE, *Odes*, iv. 5. 25.

FitzGerald to Donne, 1841 (*Letters*, i. 97). *

As to old Niebuhr, it is mean to attack old legends that can't defend themselves. And what does it signify in the least if they are true or not? Whoever *actively* believed that Romulus was suckled by a wolf? But I have found in Horace a proper motto for those lumbering Germans.

Quis Parthum paveat? quis gelidum Scythen?

Quis Germania quos horrida parturit

Fetus?

horrida . . . *fetus* per metasyntaxis: 'horrid abortions.'

HORACE, *Epodes*, vi. 9.

Tu, cum timenda voce complesti nemus,

Proiectum odoraris cibum.

Applied by Lord Norreys to a blatant demagogue silenced by an appointment.

HORACE, *Sat.* i. 2. 47.

Then [in 1807, when Classes were introduced], as now, those who failed of getting a First Class consoled themselves with Horace's motto:

Tutior at quanto merx est in Classe Secunda.

Cox, Recollect. of Oxford, 57.

HORACE, *Sat.* i. 4. 34.

Mrs. Thrale then praised Garrick's talents for light gay poetry; and, as a specimen, repeated his song in 'Florizel and Perdita,' and dwelt with peculiar pleasure on this line:

I'd smile with the simple, and feed with the poor.

JOHNSON. 'Nay, my dear Lady, this will never do. Poor David! Smile with the simple;—What folly is that? And who would feed with the poor that can help it? No, no; let me smile with the wise, and feed with the rich.' I repeated this sally to Garrick, and wondered to find his sensibility as a writer not a little irritated by it. To sooth him I observed that Johnson spared none of us; and I quoted the passage in Horace, in which he compares one who attacks his friends for the sake of a laugh to a pushing ox, that is marked by a bunch of hay put upon his horns: *faenum habet in cornu*. 'Ay,' (said Garrick vehemently,) 'he has a whole *mow* of it.'

BOSWELL, *Johnson*, Oct. 6, 1769.

Lord Jeffrey's famous 'This will never do' applied to Wordsworth seems to be a reminiscence of Johnson.

HORACE, *Sat.* i. 4. 62.

With an anecdote respecting him [Collins, the poet] while he was at Magdalen College, I shall close my letter. It happened one afternoon, at a tea visit, that several intelligent friends were assembled at his rooms to enjoy each other's conversation, when in comes a member of a certain college, as remarkable at that time for his brutal disposition as for his good scholarship; who, though he met with a circle of the most peaceable people in the world, was determined to quarrel; and, though no man said a word, lifted up his foot and kicked the tea table and all its contents to the other side of the room. Our poet,

though of a warm temper, was so confounded at the unexpected downfall, and so astonished at the unmerited insult, that he took no notice of the aggressor, but getting up from his chair calmly, he began picking up the slices of bread and butter, and the fragments of his china, repeating very mildly,

Invenias etiam disiecti membra poetæ.

Memoir in Pickering's ed. of Collins, xx. Hampton, the translator of Polybius, was the aggressor.

HORACE, *Sat.* i. 10. 78.

Men moveat cimex Pantilius?

Lord Brougham in the Court of Chancery once called Sugden a bug. CAMPBELL'S *Chancellors*, viii. 421.

HORACE, *Sat.* ii. 1. 32.

Quo fit ut omnis

Votiva pateat veluti descripta tabella

Vita senis.

The admirably appropriate motto of Boswell's *Johnson*.

HORACE, *Epistles*, i. 1. 61.

A remarkable incident then (in the debate of Feb. 11, 1741) occurred between Walpole and Pulteney. According to the custom of that period these leaders of adverse parties used to sit together on the Treasury Bench as Privy Councillors. Walpole had quoted:

Nil conscire sibi, *nulli* pallescere culpa.

When he sat down Pulteney drily observed to him that it was false Latin; Sir Robert betted him a guinea it was not: and they agreed to refer their dispute to Mr. Nicholas Hardinge, clerk of the House, who was known as an excellent scholar. Hardinge decided for Pulteney, the right word being *nulla* instead of *nulli*. The guinea was immediately tossed to Pulteney, who caught it, and held it up to the House, exclaiming, 'It is the only public money I have received for many years, and it shall be the last!'—This anecdote, with a few slight variations, is recorded in nearly all the histories of that time. Mr. Nicholas Hardinge was the grandfather of Viscount Hardinge; and the original guinea of the wager is preserved at the British Museum, a donation in 1828 from Lady Murray.

LORD MAHON'S *Hist. of England*, 5th ed. iii. 69 n.

HORACE, *Epist.* i. 14. 43.

Just at this period (1782) died Lord Falmouth, at an advanced stage of life: a Nobleman neither distinguished by his talents or (*sic*) his virtues; but whose name, *Boscawen*, is connected with Naval recollections of the most gratifying kind. Lord Falmouth commanded the Yeomen of the Guard at the time of his death; but my sole motive for mentioning his decease is in order to commemorate an Anecdote respecting him. I have been assured that, towards the conclusion of George the Second's Reign, when Mr. Pitt, afterwards created Earl of Chatham, occupied a principal place

in the Cabinet, Lord Falmouth, having waited on him at his Levée, stated his wish to be recommended to His Majesty for the first vacant *Garter*. The Secretary of State expressing a degree of reluctance to lay the request before the King, and manifesting some disapprobation of the demand itself; 'You will be pleased, Sir, to remember,' said Lord Falmouth, 'that I bring in five Votes who go with Ministry in the House of Commons; and if my application is disregarded you must take the consequence.' 'Your Lordship threatens me,' replied the Minister with warmth. 'You may therefore be assured that, so long as I hold a place in the Councils of the Crown, you shall never receive the order of the *Garter*.' Then, turning round, he exclaimed, addressing himself to those near him:

'Optat ephippia Bos piger.'

Lord Falmouth, comprehending nothing of the meaning of these words, but conceiving that the Monosyllable *Bos* must allude to his name, requested to be informed what the Minister meant by so calling him. 'The observation,' replied Mr. Pitt, 'is not mine, but Horace's.' As little familiar with the Name of the Roman Poet as he was acquainted with his Writings, Lord Falmouth, apprehending that *Horace Walpole* had said something severe or disrespectful concerning him, under that second mistake, 'If Horace Walpole,' said he, 'has taken any liberties with my name, I shall know how to resent it. His brother, *Sir Robert*, when he was alive and First Minister, never presumed

so to treat me.' Having thus expressed himself, he quitted Mr. Pitt, leaving the audience in astonishment at the effect of his double misapprehension.

WRAXALL'S *Memoirs*, ii. 126.

HORACE, *Ars Poetica*, 138.

On an oyster at supper gaping, Porson greatly offended Professor Holmes, one of the party, by citing the line thus :

Quid dignum tanto feret hic *professor* hiatu?

G. H. POWELL'S edit. of *Rogers' Table-Talk*.

HORACE, *Ars Poetica*, 268.

Vos exemplaria Graeca

Nocturna versate manu, versate diurna.

See LORD CHESTERFIELD'S version, *Letters*, April 7, 1751.

HORACE, *Ars Poetica*, 388.

Nonumque prematur in annum.

Cowper, Letter to W. Bagot, May 20, 1786, thinks one year is enough.

OVID, *Fasti*, i. 493.

Omne solum forti patria est, ut piscibus aequor,

Ut volucris vacuo quidquid in orbe patet.

Omne solum forti patria was inscribed on the house at Vevay of Ludlow the regicide, *potestatis arbitrarie oppugnator acerrimus*.

Ovid's lines are from a fragment of Euripides :

Ἄπας μὲν ἄνθρωπος ἀετῷ περάσιμος,

Ἄπασα δὲ χθὼν ἀνδρὶ γενναίῳ πατρίς.

Aristophanes, *Plut.* 1151, puts the sentiment on a lower plane,

Πατὴρς γάρ ἐστι πᾶσ' ἔν' ἂν πράττῃ τις εὖ.

and Euripides himself in a fragment has

Ὡς πανταχοῦ γε πατὴρς ἡ βόσκονσα γῆ.

Lysias, xxxi. 6, denounces men who hold this opinion.

Itaque ad omnem rationem Teucris vox accommodari potest : Patria est ubicumque est bene.

CIC. *Tusc.* v. 108.

OVID, *Met.* xiii. 140 ; see above, p. 62.

SILIUS ITALICUS, viii. 406.

These debates [on Fox's India Bill, 1783] are further memorable for one of the great speeches of Burke. . . . On this occasion he most happily applied to Fox some lines of Silius Italicus, prophetic through an ancestor in the Punic Wars of Cicero—'the only person to whose eloquence it does not wrong that of the mover of the Bill to be compared :

Indole proh ! quanta iuvenis, quantumque daturus
Ausoniae populis ventura in saecula civem !

Ille super Gangem, super exauditus et Indos,

Implebit terras voce, et furialia bella

Fulmine compescet linguae.'

Of late years I have heard Lord Macaulay more than once refer to this passage, and observe how many persons he has known to misunderstand it—failing to catch the allusion to Cicero—and supposing that the

lines are 'somewhere in Virgil,' as indeed they are a manifest and successful imitation of the Virgilian manner.

STANHOPE'S *Life of Pitt*, i. 142.

The passage begins :

Tullius aeratas raptabat in agmina turmas,
Regia progenies, et Tullo sanguis ab alto.

Then comes the quotation, continued by :

Nec deinde relinquet
Par decus eloquio cuiquam sperare nepotum.

The courtly Virgil significantly abstains from mention of the murdered Cicero.

HOMER, *Iliad*, x. 317.

He (Mr. Gladstone) was telling us of John Hunter's confirmation, from his own medical observation, of Homer's remark about Dolon, a bad fellow, whose badness Homer explains by the fact that he was a brother brought up among sisters only :

Αὐτὰρ ὁ μῶνος ἔην μετὰ πέντε κασιγνήτησιν.

Oliver Cromwell, by the way, was an only surviving boy among seven sisters, so we cannot take either poet or surgeon for gospel.

MORLEY'S *Life of Gladstone*, iii. 388.

HOMER, *Iliad*, xii. 322-8.

He [Robert Wood] says that in 1762, at the end of the Seven Years' War, being then Under-Secretary of State, he was directed to wait upon the President of the Council, Lord Granville, a few days before he

died, with the preliminary articles of the Treaty of Paris. ‘I found him,’ he continues, ‘so languid, that I proposed postponing my business for another time ; but he insisted that I should stay, saying it could not prolong his life to neglect his duty ; and repeating the following passage out of Sarpedon’s speech, he dwelled with particular emphasis on the third line, which recalled to his mind the distinguishing part he had taken in public affairs :

ὦ πέπον, εἰ μὲν γὰρ πόλεμον περὶ τόνδε φυγόντε
αἰεὶ δὴ μέλλοιμεν ἀγῆρω τ’ ἀθανάτω τε
ἔσσεσθ’, οὔτε κεν αὐτὸς ἐνὶ πρώτοισι μαχοίμην,
οὔτε κε σὲ στέλλοιμι μάχην ἐς κυδιάνειραν·
νῦν δ’— ἔμπης γὰρ κῆρες ἐφειστᾶσιν θανάτοιο
μυρίαί, ἃς οὐκ ἔστι φυγεῖν βροτὸν οὐδ’ ὑπαλύξαι—
ἴομεν.

Could all our care elude the gloomy grave,
Which claims no less the fearful and the brave,
For lust of fame I should not vainly dare
In fighting fields, nor urge thy soul to war.
But since, alas ! ignoble age must come,
Disease, and death’s inexorable doom,
The life, which others pay, let us bestow,
And give to Fame what we to Nature owe. POPE.

His Lordship repeated the last word several times with a calm and determinate resignation ; and after a serious pause of some minutes, he desired to hear the Treaty read, to which he listened with great atten-

tion, and recovered spirits enough to declare the approbation of a dying statesman (I use his own words) "on the most glorious war, and most honourable peace, this nation ever saw." MAT. ARNOLD'S *Letters*, i. 217.

HOMER, *Iliad*, xxiv. 704 sqq.

It was afterwards remembered that, as he [Chatham] lay on his death-bed looking forward to his own immediate end, he caused his son to read to him the passage in Homer describing the stately obsequies of Hector and the sorrow and despair of Troy.

LECKY'S *Eighteenth Century*, iv. 85.

HOMER, *Od.* i. 196.

Through the grounds we went, and very pretty I thought them. In the Dutch garden is a fine bronze bust of Napoleon, which Lord Holland put up in 1817, while Napoleon was a prisoner at St. Helena. The inscription was selected by his lordship, and is remarkably happy. I will translate it, as well as I can extempore, into a measure which gives a better idea of Homer's manner than Pope's sing-song couplet :

For not, be sure, within the grave
Is hid that prince, the wise, the brave ;
But in an islet's narrow bound,
With the great Ocean roaring round,
The captive of a foeman base
He pines to view his native place.

TREVELYAN'S *Macaulay*, ch. iv.

The original runs :

Οὐ γάρ πω τέθνηκεν ἐπὶ χθονὶ δῖος Ὀδυσσεύς,
 Ἄλλ' ἔτι πον ζῶς κατερύκεται εὐρέϊ πόντῳ,
 Νήσῳ ἐν ἀμφιρύτῃ, χαλεποὶ δέ μιν ἄνδρες ἔχουσιν,
 Ἄγριοι, οἳ πον κείνον ἐρυκανόωσ' ἀέκοντα.

SOPHOCLES, *Ajax*, 848, 854.

From the last chapter of Lord Beaconsfield's *Life of Lord George Bentinck*.

‘The heavens darken ; a new character enters upon the scene.

ὦ Θάνατε, Θάνατε, νῦν μ' ἐπισκέψαι (sic) μολών.

. . . About a mile from the Abbey . . . they found the body of Lord George Bentinck. . . . The body was cold and stiff. He had been long dead.

ὦ δέμας οἰκτρόν. Φεῦ φεῦ.

ὦ δεινότατος οἶμοι, οἶμοι.

. . . Terrible to think of him in his death-struggle without aid, and so near a devoted hearth ! For that hearth, too, what an impending future !

*Αγγελιον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν
 Γέροντι πατρί.

The terrible news . . . was announced by a second edition of the *Times* to the country.'

Surely this is quotation run mad.

SOME SHORT ESSAYS

ROMAN COMEDY.

There is a general impression, which finds more or less explicit enunciation in Mommsen and other historians, that the theatre in Rome was subject to a severe censorship, and that to this circumstance was due the comparative ill success of Roman drama. Of these propositions the first, I think, is not quite accurate, and the second altogether untrue. It is obvious that the licence of the stage may be directly restricted either by a law punishing offences, or by a censorship preventing them. Let us first consider the law on this subject.

Horace (*Epist.* ii. 1. 145) tells us that the 'Fescennine licence' became abused, and that in consequence 'a law and penalty were enacted forbidding any one to be lampooned. So men changed their tone, confined to fair words and diversion by fear of the cudgel.' The Twelve Tables were rather a codification of existing usages than an introduction of new ones. Anyhow the law to which Horace refers found a place in the Twelve Tables. Cicero (*de Rep.* iv. 10) observes that

this offence (*si quis occentavisset sive carmen condidisset quod infamiam faceret flagitiumve alteri*) was one of the very few to which a capital penalty was attached, apparently *fustuarium*, or cudgelling to death. Cicero highly approves of this enactment, on the ground that it is for a court of law, not the wit of a poet, to pass judgement on men's conduct; and he adds that the early Romans objected to praise or blame on the stage of a living man (*Veteribus displicuisse Romanis vel laudari quenquam in scena vivum hominem vel vituperari*). There is, I believe, nothing to show that any offender ever suffered death under this law. The first offence of this kind known to me is that of Naevius. According to Gellius, iii. 3, he composed two plays in prison, where he had been cast by the *triumviri* or Commissioners of Police, on account of his repeated insults after the fashion of the Greek poets, directed against the leading men of Rome. Naevius introduced apologies into these two plays, and was then released by the tribunes. One would infer from this account that the insults complained of occurred in previous plays of Naevius; and the reference in Plautus, *Miles*, 212, to Naevius' imprisonment would be more natural on this hypothesis. Ps. Asconius on Cic. *in Verr. Act. I.* 29 assigns to Naevius an iambic line, *Fato Metelli Romae fiunt consules*, which may well have come out of a play. Metellus replied by a Saturnian verse: *Dabunt malum Metelli Naevio poetae*; and according to Jerome's

Chronicle Naevius was forced to leave Rome through the enmity of the nobles, and especially of Metellus, and died at Utica, B. C. 204. But the remarkable series of consulships held by the Metelli falls nearly a century later (B. C. 123-109); and so Naevius can hardly be the author of the line in question. Possibly this is an additional instance of personalities in a play.

The next theatrical case I am aware of is a case in which Accius brought an action *iniuriarum* against a mime, who had assailed him by name on the stage. The mime's defence apparently was that he had not exceeded the part set down for him; but he was condemned by the judge, P. Mucius (*Rhet. ad Her.* i. 24; ii. 19). In a similar action brought by Lucilius, the defendant was acquitted (*ibid.* ii. 19). It will be observed that both these actions were *iniuriarum*, the penalty being a fine, for there can, I presume, be no doubt that Accius and Lucilius had recourse to the mode of procedure authorized by the Praetor's Edict. In both the prosecutors were poets. In the first case, and probably also in the second, the insult was committed not in a comedy, but in a mime.

I may just mention the case of Mamercus Aemilius Scaurus. From the narratives of Tacitus, *Ann.* vi. 29, and Dio, lvi. 24, it appears that Scaurus had composed a tragedy called *Atreus*, in which he assigned to one of the characters the sentiment, 'One must

put up with a ruler's follies,' adapted from Eur. *Phoen.* 396 τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών. On this being reported to him, Tiberius remarked, 'If I am Atreus, I will make him Ajax,' and required Scaurus to commit suicide. The same incident apparently is referred to by Suetonius, *Tib.* 61. There is nothing, however, in any of these narratives to show that the offending play had been produced on the stage; so this case may be dismissed from our argument.

The difficult passage in Juvenal, x. 84,

Quam timeo, victus ne poenas exigat Ajax
Ut male defensus,

refers to a recitation, not to a stage play, and may likewise be dismissed.

So far the evidence shows that the law was strong enough to restrain personalities on the stage, without the necessity of a theatrical censorship. But what of Maecius Tarpa, who, according to Mr. Tyrrell, was public licenser of plays, like the Lord Chamberlain amongst ourselves? He first appears B. C. 55, on the occasion of the dedication of Pompey's theatre, when Cicero (*Fam.* vii. 1) writes to M. Marius that Marius at Naples could amuse himself as he chose, but Cicero in Rome had to sit out whatever plays Tarpa approved of (*nobis autem ea perpetienda, quae St. Maecius probavisset*). Some twenty years later Horace says, *Sat.* i. 10. 37 :

Haec ego ludo,

Quae neque in aede sonent certantia iudice Tarpa,
Nec redeant iterum atque iterum spectanda theatri ;
and again in *Ars Poetica*, 386 :

Si quid tamen olim

Scripseris, in Maeci descendat iudicis aures

Et patris et nostras, nonumque prematur in annum.

I think that these passages make the position of Maecius clear enough. He was a dramatic critic, whose judgement was highly esteemed. It was impossible for Pompey, as later for Augustus, to fix on plays and settle the details of a theatrical entertainment ; and they were glad to depute this function to Maecius. He was their theatrical adviser, just as a publisher employs a 'reader.' But this is quite different from the function of the Lord Chamberlain, who has nothing whatever to do with the literary or dramatic merits of the plays submitted to him. The duties of Maecius were the same as those discharged by Caecilius in behalf of the aediles when Terence read to him the *Andria*, according to the well-known story.

In religion there seems to have been no repression of free-thinking views on the Roman stage. Thus in his *Telamo* Ennius observes : ' I have always said that the gods exist, but in my opinion they do not concern themselves about the human race ; for if they did, things would be well with the good, and ill with the

bad, and that is far from the case.' And this sentiment, Cicero (*de Div.* ii. 104) assures us, was received with great applause. Political allusions sometimes occurred in mimes ; but in Comedy they were few and inoffensive. Those of Plautus are collected by Mommsen, *Hist.*, Eng. Tr. ii. 430. In Terence I know of none. The explanation, I think, is this. Under the Republic plays were produced, not by a speculator eager to cause a sensation, but by the aediles at a public festival, or by some man of high rank on the occasion of the funeral of a distinguished relative. Thus no stage censorship was required ; for in neither case were dramatists or actors likely to venture on political topics. Our own Elizabethan drama affords a parallel. Apparently there was no censorship to forbid touching on affairs of state. Sir H. Herbert, though an unusually energetic master of the revels, raised no objection to Middleton's *A Game at Chess*. But the companies styled themselves the 'servants' of some great man, and as a rule respectfully left the politics of the day alone.

My conclusion, then, is that the Roman dramatists were at least as free as our dramatists under Elizabeth and James, or as the French dramatists in the days of Molière. The question now arises whether exclusion from current politics, however brought about, is a misfortune for the drama.

It is often assumed, as by Mommsen, that the change from the Old to the New Comedy of Greece

was in the direction of decadence. I would not only dispute this assumption, but would deny any but a low artistic rank to the Old Comedy. Heine, in his zeal for liberalism, calls Aristophanes an Athenian churchwarden. But it is not the conservatism of respectability, it is rather the unreasoning Toryism of the music-hall, that first appears in Aristophanes, though, to do him justice, he was not a 'Jingo.' However it is not on political, but on artistic grounds, that the Old Comedy must be condemned. A dramatist is constantly tempted to win applause by the easiest means in his power. What means are the easiest? Any theatre-goer will tell you that a piece of coarseness, an impudent personality, an allusion to the politics of the hour, are sure to gain a clap from the gallery. This was the cheap and easy method of the Old Comedy; and while this way was open, it was little likely that play-writers would have recourse to more refined methods of pleasing. For instance, in the last scenes of the *Ecclesiazusae* the poet makes no attempt at variety or ingenuity of incident. He knows he can get a laugh by repeating the same crude joke again and again. The reason why the inartistic nature of the Old Comedy escapes notice is to be found in the genius of Aristophanes. Through his genius local and temporary topics assume a wider significance. In the *Knights* we view the demagogue of all ages; in the *Clouds* the eternal distrust which the plain man feels towards professors. So to the politician the

thoughts of Burke are still of interest, though their subject-matter is a thing of the past. But even Aristophanes has not escaped the fate of all who treat of what is fleeting. The charm of his poetry is undying ; but a joke that requires an elaborate explanation ceases to be a joke. It is recorded in the *Life of Henry Erskine* that Lord Balmuto, ‘after a long and silent walk by the side of his friend, would burst into a roar of laughter, exclaiming, “I hae ye noo, Hairy ! I hae ye noo.”’ The meaning of one of Mr. Erskine’s good things uttered in court that morning had just dawned upon him.’ The reader of Aristophanes must often feel that only after perusing a long historical commentary he can exclaim, ‘I hae ye noo.’ In lesser hands a drama of the Old Comedy would not deserve to survive the circumstances in which it came to life. It would be as dull as a topical song six months old. But the New Comedy, in spite of its limited range and its stock characters, was not dependent on the events of the day, and still retains its interest in the plays of Plautus and of Terence. Our own history bears witness to the same truth. At the end of the sixteenth century an English drama was practically void of political references. At the end of the seventeenth century, according to Macaulay, in the theatres ‘poignant allusions to the most exciting questions of the day perpetually called forth applause and hisses.’ Which period produced the finer plays, and from the later period what plays have survived ?

Why, those of Congreve, Vanbrugh, and Farquhar, who trusted to wit, not to politics, for success.

Why, then, was the Roman drama on the whole a failure? The answer, I think, is not far to seek. First, the fertility of the Greeks made it easier to borrow a play from them than to produce one really new. Just so through the greater part of the last century an 'original' English play meant a French play adapted for the first time. Just so we import corn from America instead of growing it ourselves. Call it free trade, if you like, or the line of the least resistance. Next, in amusements also Gresham's law holds true, that debased coin drives out the good—a phenomenon observed by Aristophanes, *Ran.* 718 sqq. In Rome the drama had to contend not only with the circus, but with the gladiator shows. Compared with them dramatic situations seemed tame. You remember the story of the young Christian whose friends carried him perforce to the amphitheatre. He closed his eyes and refused to look. But presently a shout went up, and Alypius forgot, and opened his eyes. *Quid plura?* says the Saint, *spectavit, clamavit, exarsit* (Aug. *Conf.* vi. 8). I apprehend that in Spain the bull-fights have had the like prejudicial influence on the drama. A third cause was the introduction from Greece of masks, a barbarous expedient, which, with the great size of the theatres, made acting impossible; and without acting what becomes of the Comedy of Manners?

These appear to me to constitute the chief causes of the comparative ill success of the Roman drama. I would add, by the way, that the oft quoted remark of Quintilian, x. 1. 99 *In comoedia maxime claudicamus*, refers only to the *diction*, as may be seen on turning to the passage.

The plays of Menander and Philemon seem to have been what we call 'thin'; and the Roman adapters wisely had recourse to *contaminatio*. With stock characters this process could be carried out with success. In modern times Molière has been most happy in the additions he has supplied to the *Amphitruo*. The scenes with Cleanthis, and the witty solution of the question which is the king and which the counterfeit 'Le véritable Amphitryon est l'Amphitryon où l'on dîne,' are Molière's own. Dryden further 'enriched' this play, to use Sir Walter Scott's language, in my opinion unhappily. Shakespeare's addition in the *Comedy of Errors* of twin Dromios to their twin masters renders the piece more improbable than the *Menaechmi* and more bewildering to the spectators.

During the last fifty years almost exclusive attention has been bestowed with excellent results on the text, language, grammar, and scansion of Plautus; and it is perhaps not surprising that the literary and dramatic appreciation of the plays has suffered accordingly. Even Shakespeare could not with impunity display himself in this fashion

To b[e], or <not> to be, that is *the* [ques]tion.

No Plautine critic has cut quite so comical a figure as Ranke in his *Commentatio* on Aristophanes, a delightful model of misapprehension, prefixed to Meineke's edition of that poet. But in the case of Plautus the editors and historians for the most part belong to two classes. Either they adopt the airs of superior persons, who would condemn *She Stoops to Conquer*, like Horace Walpole, as farcical and 'low,' or in the cant of our own day, as lacking 'ethical depth'; or else they are simple sentimental souls, who, when they go to the theatre, want to be made to cry. As to the first class one can only apply to them what Martin said of Pococurante. An instance of the second class is the late Mr. A. Palmer in his *Amphitruo*. In his amiable desire to find lofty thoughts and expressions of conjugal tenderness, he quite forgets that, not to make us pity the deceived wife, but to make us laugh with the victorious lover is the purpose of the piece. One does not go for 'high tone' to an *opéra bouffe*. Mr. A. S. Wilkins in his little Primer has grasped the essential fact that the aim of Plautus and Terence is to make us laugh.

A last remark about the *Amphitruo*—and a play in which Molière and his wife performed, and which after two thousand years still holds the stage, deserves a good many remarks. In England we used to condemn the levity with which the marriage relation is treated in the French theatre; while in France the freedom of unmarried girls in an English play provoked

disgust ; to French eyes our *jeune ingénue* seemed no better than a *demi-vierge*. Now the New Comedy resembled the English tradition in its respect for the marriage tie. Menander boasted that he always ended with a wedding. But the *Amphitruo* is an exception. Here the tone is rather that of a French farce. I cannot help thinking that this fact is in favour of those who hold the *Amphitruo* of Plautus to be a *fabula Rhinthonica*.

Note 1. Of course in a Roman Comedy the *cantica* were accompanied by music ; but historically Plautus and Terence are the ancestors of the *School for Scandal*, not of *Don Giovanni*. I apprehend that in a Roman play the *tibiae* were only employed to support the voice, not, as the Wagnerian orchestra, to drown it. The Old Comedy of Greece, which owes little interest to the plot, therein resembled our musical plays ; and the way in which the action of the piece was suspended for the parabasis is just like the way in which a musical comedy suddenly halts to introduce a topical song. But historically there is no connexion between the two.

Note 2. It has been objected to the traditional date of the Twelve Tables that they are nowhere mentioned by Plautus. Why should he mention them ? Shakespeare nowhere refers to Magna Charta, and that though he has devoted a whole play to King John.

Note 3. Some editors argue that, because the Senate in B.C. 154 forbad the use of seats in a theatre, any allusion in a play to seats must be posterior to this date. The natural inference is other than this.

Legislation against a practice usually implies the prior existence of the practice. I take it that Mommsen (*Hist.* ii. 422 n, Eng. Tr.) gives a practically true account. Livy, *Perioch.* 48 is more accurate than Tac. *Ann.* 20. The time when all the spectators had to stand was during a few years after the S. C. of 154.

Ληκύθιον ἀπώλεσεν, AR. *Ran.* 1208 sqq.

What is the joke? Is it simply meant to ridicule the monotony of Euripides' versification? But a caesura in the third foot is normal in an iambic line; and Euripides (I submit with diffidence) is not remarkable for using a tribrach in the fourth foot. Is the joke in the mere repetition, as in the repetition of *licet* and of *censeo* in the fourth act of the *Rudens*? Such a repetition may be made amusing by a clever actor, or even by a popular favourite who cannot act. Many years ago we all used to roar with laughter whenever Paul Bedford said, 'I believe you, my boy.' I have little doubt myself that ληκύθιον ἀπώλεσεν was a catchword of the day. It may have had its origin in some incident, as 'Should you be surprised to hear?' at the time of the Tichborne trial; or in a comic song, as 'Tommy, make room for your uncle'; or simply in the streets, as 'There's 'air'; and it stands on the same literary level as these expressions.

LUCRETIVS.

It is generally agreed that Lucretius wrote his poem through an earnest desire to free men from the

cruelties produced by religion in this life, and from the terrors it inspired about the future. Yet it would seem that there never was a time when such a work was less needed ; that in the days of Lucretius religion produced no cruelties in this life, and inspired no terrors about the future. For the first he has to go back to the story of Iphigenia ; and as to the terrors of the world to come, Cicero asserts that at that time the silliest old woman did not fear them (*Tusc.* i. 48, and cf. *N. D.* i. 86 ; ii. 5). Addressing a jury Cicero calls such stories *ineptae fabulae* (*Cluent.* 171) ; and in the Senate the Pontifex Maximus openly denied a future life (*Sall. Cat.* li. 20). Was then Lucretius assailing an enemy that, as the literature of the time shows, did not exist ? I think modern experience supplies an explanation. Fifty years ago the prevalent teaching was that the majority would be doomed to eternal torments. That was the doctrine commonly heard from pulpits, and set forth in books for children. Yet a student, two thousand years hence, of English literature of that period will find hardly any traces of such teaching. I infer, then, that literature is here an insufficient guide ; and that, in spite of Cicero and Caesar, the doctrine of future torments was taught in the time of Lucretius, and revolted him, as the like doctrine has revolted some people in our own days.

Macaulay felt the same difficulty, but suggested a different explanation. Referring to *Lucr.* iii. 931 sqq., he says : ‘ Very fine it is ; but it strikes me that

the Epicureans exaggerated immensely the effect which religious terrors and the fear of future punishment had on their contemporaries, for the purpose of exalting their master, as having delivered mankind from a horrible mental slavery. I see no trace of such feelings in any part of the literature of those times except in these Epicurean declamations' (Trevelyan's *Life*, ch. 14). To myself, however, and I think to most readers, Lucretius appears, if ever man did, to write in grim earnest.

THE ROMAN POETS AS LOVERS.

It is impossible to read the fourth book of the *De Rerum Natura*, and to resist the impression that Lucretius had at one time of his life suffered much unhappiness through love squandered on a frivolous and heartless woman. Further, the tone of half-suppressed bitterness reveals his secret fear that even now he was not secure, but might at any moment fall again a victim to the wiles of some courtesan or coquette.

Horace, on the other hand, never allowed love to disturb his easy-going selfishness. In his most exalted mood, love, to use modern images, is a graceful diversion in a world of powder and patches and minuets. His *Donec gratus eram tibi*, daintiest of poems, always suggests to me the courting of a shepherd and shepherdess in Dresden china. By the way, amusing parodies, the interlocutors being Walpole and

Pulteney, may be found in *Gent. Mag.* for May 1733, and in Lady M. W. Montagu's *Works*, dated 1736.

To Virgil, I own it with regret, the love of women made no appeal. His emotions were stirred by an Alexis or an Euryalus. He dreaded alike the ardours and the jealousies of the female sex; and the passage touching that sex where he shows real feeling and tenderness is concerned, not with the passion of a man for a woman, but with a boy's fondness for a little girl. Of course I mean the passage so admired by Voltaire and Macaulay, *Sæpibus in nostris*, etc. (*Ecl.* viii. 37).

For Lucan Merivale claims, I think justly, a genuine sentiment of conjugal affection. This is as it should be, as he is the only Roman poet who had a really charming wife. Ovid, it is true, speaks with affection of the third lady to whom he was married; and in fact she cried very prettily when he was exiled, and then apparently never troubled her head about him again.

To Ovid love meant gallantry. It was an amusing chace for an idle man. His *Ars Amatoria* is the wittiest of mock didactic poems, as the *Rape of the Lock* is of mock heroics. The *Ars* is called immoral; but surely Charles Lamb's apology for the comedies of the Restoration may be advanced in its behalf. Let us suppose a world where there is no Divorce Court, no action for breach of promise, no summons for affiliation; a world where all are young, and where

nobody has anything to do but to make love ; in such a world how should a man conduct himself ? A poem on such a subject can only be a play of fancy ; it cannot be a system of morality or the reverse.

Tibullus is the poet of gentle domestic affection. His elegies produce on me an impression of simplicity and tenderness and grace, like that which I feel when reading *Sweet Auburn*. But Tibullus has none of Goldsmith's humour. The sweetest passage in his poems is that in which he pictures himself returning unexpectedly to Delia after an unusual absence (i. 3 fin.):

Tunc mihi, qualis eris, longos turbata capillos,
Obvia nudato, Delia, curre pede.

Catullus is simply the healthy young man who has not been trained, like an Englishman, to suppress his emotions. His ideal of bliss is to have Lesbia in his arms.

Propertius's ideal is quite different. If Cynthia would only scratch his face, turn him out of the house, and slam the door upon him ! When she does this, he stands outside and cries ; and then he thoroughly enjoys himself. Love yields its delights to him not in Cynthia's caresses, but in the analysis of his own sensations. The significance of Propertius in the history of literature has been admirably explained by Mr. Mackail.

THE *Ius Osculi*.

It is not my intention to discuss the kisses of lovers. They are sufficiently celebrated by Catullus, v. and vii; the former poem, as the commentators explain, referring to kisses given by Lesbia, the latter to kisses given to her.

The *ius osculi* was the right enjoyed by a Roman matron (unless *famosa*, Cic. *Rep.* iv. 20) of receiving one kiss per diem from each of her own and of her husband's kinsmen as far as the sixth degree, that is second cousins (ἕως ἐξαεψιῶν, Polyb. in Athen. x. 440). If the gentleman did not exercise his privilege on first meeting the lady, he lost it for the day. Antiquaries traced this custom to the occasion when the Trojan women after burning the fleet soothed their husbands' anger by kisses and caresses; though Cato alleged that the real object of this affectionate practice was to discover whether the lady had been drinking; and this explanation was generally received. It was also suggested that the *ius osculi* arose because ladies liked to show the number of their relatives, much as brides now like to display a multitude of wedding presents. Lastly, it was said that this kiss was originally a salutation between kinspeople prohibited from intermarriage. (See Plin. *N. H.* xiv. 13; Plut. *Q. R.* 6; *Romulus*, 1; Gellius, x. 23; Suet. *Claud.* 26.) For it would seem that originally second cousins were not allowed to marry; but during the Republic we find first cousins doing so, and such was

the union of Marcellus and Julia. Later on marriages of first cousins were forbidden by Theodosius I, but were again permitted by Arcadius and Honorius. On the other hand, marriage with a deceased wife's sister was permitted till the time of Constantine, but forbidden by him and by later emperors. (Plut. *Q. R.* l. c. ; Paulus, *in Digest*, xxiii. 2. 2 ; Livy, xlii. 34. 3 ; Tac. *Ann.* xii. 6 ; *Instit.* i. x. 4 ; *Cod.* v. 4. 19 ; 5. 5.)

The *cotidiana oscula* which Tiberius forbade by proclamation (Suet. *Tib.* 34) were, I suppose, the greetings of great men and their dependants.

The *ius osculi* did not extend to unmarried girls. In a Roman household the *jeune personne* was guarded as strictly as a French girl generally is now. I have no notion how arose the freedom of English girls, which appears to have reached its height at the end of the fifteenth century. Every one knows Erasmus's letter, which Froude translates :—

‘To mention but a single attraction, the English girls are divinely pretty, soft, pleasant, gentle, and charming as the Muses. They have one custom which cannot be too much admired. When you go any where on a visit, the girls all kiss you. They kiss you when you arrive ; they kiss you when you go away ; and kiss you again when you return. Go where you will, it is all kisses ; and, my dear Faustus, if you had once tasted how soft and fragrant those lips are, you would wish to spend your life here.’

Whether the Puritans had something to say to this custom, or whether the young ladies thought to themselves, *quod rarum carum*, I do not know ; but two centuries later things have altered. Read what Lady M. W. Montagu writes to her daughter :—

‘He (Richardson) has no ideas of the manners of high life : his old Lord M. talks in the style of a country justice, and his virtuous young ladies romp like the wenches round a may-pole. Such liberties as pass between Mr. Lovelace and his cousins are not to be excused by the relation. I should have been much astonished if Lord Denbigh should have offered to kiss me ; and I dare swear Lord Trentham never attempted such an impertinence to you’ (*Letters*, iii. 40). How the case stands in the twentieth century my readers know better than I.

‘My uncle Toby,’ Sterne tells us, ‘saluted Mrs. Wadman, after the manner in which women were saluted by men in the year of our Lord God one thousand seven hundred and thirteen.’ What manner was that ?

Osculo Interveniente.

From the time of Constantine the rule *osculo interveniente* governed the effect of death before marriage on donations made during an engagement. If the gentleman simply made a donation to his betrothed, and then either of them died before the marriage, the gift was thereby rendered null and void. If, however,

at the time of the donation he kissed the lady in the presence of witnesses, then half the gift passed to the survivor of the couple, and half to the heirs of the deceased. But if it was the engaged lady who made the donation to her lover, '*quod raro accidit*,' the gift became null and void on the death of either party, and all the kissing in the world did not mend the matter (*Cod. v. 3. 16*). Forcellini traces to this rule the custom of bride and bridegroom kissing before the altar at the close of the marriage ceremony—a custom which I believe was common in England fifty years ago, but nowadays seems to have died out.

OCCUPATIONS OPEN TO WOMEN IN THE ROMAN WORLD.

The Vestal Virgins, the Flaminica, and the wife of the Pontifex Maximus, held official positions; but generally from the Public Service of Rome women were excluded even in the humblest branches. That women occasionally dabbled with the law is suggested by the title *Iurisperita* given by Titinius (second century B.C.) to one of his *fabulae togatae*. The Bar in Rome was not till late in history a profession as strictly organized as with us, but there was a strong sentiment against women practising. 'The story goes,' says Plutarch (vi) *Lyc. c. Num. iii. 6*, 'that, when a woman actually pleaded her own cause in a court of law, the senate sent to inquire of the oracle what such an occurrence might portend to the com-

monwealth.' Plutarch apparently is referring to the case of Amaesia Sentina, who defended herself before the Praetor with adroitness and success. Subsequently a lady named Afrania was constantly involved in litigation, and always argued the case herself; not from lack of advocates, we are told, but because she abounded in impudence; in the words of Valerius Maximus, 'she wearied the courts with her barking.' She lived till B.C. 48; 'for,' says Valerius, 'one should rather record the death than the birth of such a monster.' Ulpian tells us it was owing to the trouble she caused the magistrates that the Praetor by his edict forbade women to argue any causes except their own. The reason assigned by the Praetor was that such a practice is unwomanly, *ne virilibus officiis fungantur mulieres*, *Dig.* iii. 1. 1. § 5. Somewhat later, when the matrons were heavily taxed by the Triumvirs, and no counsel would appear for them, Hortensia, the daughter of the eminent barrister, argued their case with spirit and much of her father's eloquence, with the result that a large proportion of the tax was remitted, *Val. Max.* viii. 3. Her speech was still read and admired in the time of Quintilian (i. 1). Under Justinian it seems that the law was sometimes studied by women. The historian Agathias celebrates the legal knowledge of his sister Eugenia in the epitaph he composed for her, *Anth. Pal.* vii. 593. Whether she was actually consulted by clients I do not know.

The medical profession was not held by the Romans in high esteem, though large fortunes were occasionally made in it. Its practitioners were commonly Greeks, freedmen or slaves, as Dr. Strato in the *Pro Cluentio*. Of course midwifery was practised by women; but I am not aware of any mention of other female doctors in Latin literature. In the Inscriptions, however, we find here and there a woman described as *medica*. Under the Empire medical men were often specialists; and we may suppose that these *medicae* confined themselves to the treatment of female disorders.

In modern times teaching is a favourite occupation of women. It has not commonly been noticed that in Rome schools, even when attended by girls, were in the hands of masters. It was a master that kept the school where the sight of Verginia at her studies roused the lawless passions of the Decemvir. (He saw her ἀναγινώσκουσιν ἐν γραμματιστοῦ, Dionys. xi. 28.) It was a master that Martial addressed as a creature hateful both to boys and girls (ix. 68). I think that *magistra* in the sense of a schoolmistress only occurs once, and that in a passage which proves nothing, Ter. *Hec.* ii. 1. 7. Later on we meet with a distinguished woman professor in Hypatia.

Women did not act in tragedy or comedy; but performing in mimes was open to them. Doubtless too there were many women other than slaves who earned a living by flute-playing, dancing, and the like.

When Roman women took to authorship, they distinguished themselves by their frank unreticence (*prurire opusculum Sulpiciae*, says Ausonius excusing his own cento), as Sappho had done, and as certain lady writers of our own days.

‘There was a young girl named Amanda,
Whose novels were thoroughly *fin de*
Siècle, but I deem
’Twas her *Journal Intime*
That drove her papa to Uganda.’

Bread was baked by female slaves ; but the Romans had the admirable good sense to confine cooking exclusively to men.

O fortunatos nimium, sua si bona norint.

Coqua, I believe, only occurs once in Latin literature, Plaut. *Poen.* i. 2. 37.

As for our multitude of female clerks, type-writers, &c., the persons corresponding to them in the Roman world would mostly be slaves.

SUNDRY JOTTINGS.

VIRG. *Georg.* i. 201.

Non aliter quam qui adverso vix flumine lembum
Remigiis subigit, si bracchia forte remisit,
Atque illum in praeceps pronò rapit alveus amni.

In support of the view that here *atque*=*statim* I would suggest that Virgil had, when he wrote the

passage, an unconscious reminiscence of PLAUT. *Bacch.* 278 :

forte ut adsedi in stega,

Dum circumspecto, atque ego lembum conspicio,

where *atque* is used in this sense, and where the uncommon word *lembus* also occurs. Thus Virgil's use of *atque* here would be a result of what Hume calls association by contiguity. Perhaps Virgil had lately seen the *Bacchides* performed.

VIRG. *Aen.* x. 750.

Illum infrenis equi lapsu tellure iacentem.

‘By a fall from his horse, not by a stumble of his horse.’ (Sidgwick.)

infrenis rather suggests the latter. The horse stumbled, and there was no bridle to hold him up. But in Tac. *Hist.* ii. 33 ; iv. 34 *lapsu equi* probably means by a fall from his horse. I suppose the genitive in this phrase and in *lapsu scalarum* (by falling down stairs, L. and S.) comes under Roby 1318. But in Virgil's line a class of young ladies unanimously explained *equi* as a ‘genitive of separation.’

CATULL. xxii. 17.

Neque idem umquam

Aeque est beatus ac poema cum scribit ;

Tam gaudet in se tamque se ipse miratur.

Should it not be *tum gaudet in se tumque*? *a* and *u* are easily confused in minuscules.

OVID, *Amores*, iii. 8. 33.

Ovid, speaking of Jupiter's courtship of Danae, says :—

Sed postquam sapiens in munera venit adulter.

Ought not this to be *in munera*, or *se in munera, vertit?* Compare Horace's *converso in pretium deo*.

HORACE, *Sat.* ii. 6. 59.

Perditur haec inter misero lux :

perderentur occurs SEN. *Cons. Marc.* 22 (end).

HORACE, *Odes*, iii. 6. 37 sqq.

Sed rusticorum mascula militum

Proles, Sabellis docta ligonibus

Versare glebas et severae

Matris ad arbitrium recisos

Portare fustes, sol ubi montium

Mutaret umbras et iuga demeret

Bobus fatigatis, amicum

Tempus agens abeunte curru.

The subjunctives are now explained by supposing *sol . . . curru* to be the mother's speech in *Oratio Obliqua*. But surely it would be a dramatic impropriety to put these pretty phrases into the mouth of the *severa mater*. What *she* said was 'Hurry up with the logs before it gets dark, boys, or I'll know the reason why.' The subjunctives are probably frequen-

tative, as I think they were once explained in the *Classical Review*.

JUVENAL.

So too, I think, dramatic propriety requires us to take *conspuiturque sinus* of the jabbering barrister in Juv. vii. 112 as meaning that he splutters all over his dress: not as meaning that he spits upon his breast as a charm. Lawyers are not a superstitious race. I own that *Regulus semper haruspices consulebat de actionis eventu, animi superstitione*, Plin. *Epist.* vi. 2. But Pliny narrates this as an oddity of Regulus.

Again at xi. 148 *in magno cum posces, posce latine*, editors ask what does it matter whether the glass be large or small. But the expression is appropriate in the mouth of a genial host, 'When you call for a bumper,' &c. However, I agree that *et magno. Cum* is the better reading.

JUV. i. 147.

Nil erit ulterius quod nostris moribus addat
Posteritas, eadem facient cupientque minores;
Omne in praecipiti vitium stetit.

I am sorry that Mr. Duff in his excellent edition translates the last words: 'Vice always stands above a sheer descent (and therefore soon reaches its extreme point; hence there is no lower depth left for our posterity).' This spoils Juvenal's picture of vice in his own times by a vapid and untrue remark about

the nature of vice generally. Even if true, how does it affect 'our posterity' more than our ancestors? What Juvenal says is: 'Every vice has now come to a stand on the brink of the abyss.' The thought, I suppose, is of an advance over dangerous country. See Vell. ii. 3 (end) cited by Mr. Mayor.

So too Dryden somewhere has—

True, 'tis a narrow way that leads to bliss,
But right before there is no precipice.

(I have since seen that Prof. Housman takes a like view.)

But Mr. Duff and Mr. Richards are right in saying that *in praecipiti* does not suggest height alone. So Virgil's *Turrim in praecipiti stantem* is a turret standing on the edge, with a sheer fall into the street below.

Mr. Duff's argument on the Aquinum inscription is most judicious. I cannot help protesting against the levity of scholars who here calmly insert a *praenomen*. What would scientific genealogists say of the editor of an old parish register who added Christian names, even if he did print them in italics? The natural result has ensued; and historians of literature cite the inscription as if it were an ascertained fact, instead of a mere guess, that the Iuvenalis of the stone was Decimus the poet. Mr. Duff's *Juvenal* is a charming book; but why did he not have a certain number of copies printed with a complete text of Juvenal? Does nobody read the classics as literature now?

Rhet. ad Heren. i. 14. 24.

Imprudentiam, ut ille, qui de eo servo qui dominum occiderat supplicium sumpsit, cui frater esset, antequam tabulas testamenti aperuit, cum is servus manumissus testamento esset.

cui frater esset seems to be a gloss ('since he was his brother'). It makes the sentence most clumsy; and the writer would probably have described the avenger simply by the indicative.

CICERO, *de Amicit.* 17. 63.

Est igitur prudentis sustinere ut cursum, sic impetum benevolentiae, quo utamur, quasi equis temptatis, sic amicitia ex aliqua parte periclitatis moribus amicorum.

Why not contrive *quo (impetu) utamur*? 'It is prudent then to hold in check the impulses of goodwill, like the pace of a chariot, in order to give them full play when our friends' characters have been to some degree tested by friendship (or have been tested by partial friendship), like horses given a trial gallop.' The two similes are independent, though one suggests the other. I venture to prefer this way to those of Reid and Shuckburgh.

CICERO, *Acad.* ii. 25. 80.

O praeclarum prospectum! Nettleship is undoubtedly right in taking this as an ironical exclamation.

Mr. Reid, generally the safest of guides, is over-subtle here. Cicero is illustrating the weakness of human eyesight from the scene before him, and whether the distance is longer or shorter does not affect the argument. Cicero is fond of *praeclarus*, used ironically, as Reid points out below, § 86, citing *N. D.* iii. 40; and on *de Amic.* 47, citing *Tusc.* i. 49. Add *Div.* i. 77; *Act. I in Verr.* 42; *in Vatin.* 28; *p. Mur.* 88.

Horribilis is another word often used in a playful or ironical sense. *Cic. p. Mur.* 74; *de Or.* i. 258; *Catull.* xiv. 12; xxvi. 5.

CICERO, *in Verr.* Act. II. i. 11. § 31.

In cautione viderunt.

Read: *in cautione scripserunt*, as is manifest from *Ps. Asconius's* note.

CICERO, *ad Att.* ii. 11.

Haec igitur et cura ut valeas.

So cod. Med. with *et* scored out.

Reid suggests: Haec igitur ego: tu cura.

I should read: *Haec ego: tu cura.*

CICERO, *ad Att.* xiv. 15. 2.

Magnam ἀναθεώρησιν res habet.

Here is something à faire tourner les yeux (Tyrrell and Purser).

Is it not rather *Ça donne furieusement à penser?*

CICERO, *ad Att.* xiv. 21. 4.

Λῆρος πολὺς.

A pack of fribbles (Tyrrell and Purser).

Rather : all *blague*.

LIVY, vi. 6. § 8.

Ingens inde ait onus a populo Romano sibi, qui se dictatorem iam quantum creasset, magnum a senatu talibus de se iudiciis eius ordinis, maximum tam honorato collegarum obsequio iniungi.

All the power of the state was in the hands of Camillus ; but he was not dictator, and had been dictator only three times. Accordingly Madvig would eject *dictatorem*.

Can the text be a careless haplography for *qui se quasi dictatorem*, etc. ? This expression refers to *res ad Camillum trib. mil. cons. pot. rediit*, § 3 ; as *magnum a senatu*, etc., refers to *itaque senatus*, etc., § 6 ; and *maximum tam*, etc., refers to *et collegae fateri*, etc., § 6.

LIVY, vi. 23. § 9.

Ad ea Camillus, quae bella suo unius auspicio gesta ad eam diem essent, negare in eis neque se neque populum Romanum aut consilii sui aut fortunae pae-nituisse ; nunc scire se collegam habere iure imperioque parem, vigore aetatis praestantem ; itaque se, quod ad exercitum attineat, regere consuesse, non regi ; collegae imperium se non posse impedire.

Ought not the sentences *nunc scire* — *praestantem*, and *itaque* — *regi* to be transposed?

LIVY, xlii. 14.

Itaque omni modo per patronos hospitesque disceptandi cum rege locum in senatu quaerebat. Quod quum contigisset, libertate intemperantius invectus in regem, etc.

Madvig follows Duker in reading *quod quum non contigisset*, because according to Appian the envoy was not confronted with Eumenes; and after Gronovius reads *intemperanti invectus*.

I would read: *quod quum contigisset, libertate intemperantius usus, invectus in regem*, etc. (παρρησία χρόμεινοι πλέον, Appian), 'When he did get the opportunity he took unmeasured advantage of it, and attacked the king,' &c. I think that Livy, unlike Appian, held that Eumenes and the envoys *were* finally confronted.

SUETONIUS, *Divus Iulius*, 78.

Et nec destiterit per continuos dies quidquam cuiquam nisi sub exceptione polliceri.

Madvig rightly ejects *et*. I would read *nihil cuiquam*. *Quidquam cuiquam* might have arisen from a correction of a dittography of *cuiquam*. I also think that before *continuos* a numeral has dropped out.

III

SENECA, *de Benef.* ii. 11. 3.

Ingratum me iudicas, si istud te tacente nemo sciturus est ?

Change the mark of interrogation to a full stop, and read *Ingratum me iudica, si*, etc.

SENECA, *Epistles*, lxx. 21.

Undique destitutus invenit, quemadmodum et mortem sibi deberet et telum.

For *deberet* read *faceret*, as shortly before : obvia quaeque rapuerunt, et quae natura non erant noxia vi sua tela fecerunt.

SENECA, *Epistles*, xc. 40.

Quidquid natura protulerat, id non minus invenisse quam inventum monstrare alteri voluptas erat ; nec aut ulli superesse poterat aut deesse : inter concordēs dividebatur.

Read either *id non magis invenisse*, or *id minus invenisse*. The *n* (*non*) may have arisen from the *m* following.

[In Silius Italicus, iv. 800, for *An flendae magis Aegates*, etc., read *An flendae minus Aegates*.]

SENECA, *Epistles*, cvi. 2.

Itaque dubitavi utrum differrem te, an, donec suus isti rei veniret locus, ius tibi extra ordinem dicerem.

Obviously the *an* should be put before *ius tibi*, etc.

SENECA, *Epistles*, CXX. 21.

Omnes isti tales sunt, qualem hunc describit Horatius, . . . Multos dixi : prope est ut omnes sint.

Read : Multi tales sunt, etc. Multos dixi? prope est ut omnes sint.

SENECA, *Nat. Quaest.* Prolog. 6.

Effugisti vitia animi. . . . Nihil adhuc consecutus es, multa effugisti, te nondum. Virtus enim ista quam affectamus magnifica est. Non quia per se beatum est, malo caruisse, sed quia animum laxat, ac prae-
parat ad cognitionem caelestium, etc.

Read : non per se beatum est malo caruisse, sed quia, etc.

QUINTILIAN, x. 3. 20.

Speaking of the disadvantages of employing an amanuensis, Quintilian says : Si tardior in scribendo aut incertior in legendo velut offensator fuit, inhibetur cursus atque omnis quae erat concepta mentis intentio mora et interdum iracundia excutitur.

Offensator is explained as one who stumbles (cf. x. 7. 10 *offensantes*, 'faltering'). But here the *cursus* is that of the person dictating, and *offensator* probably means a man who gets in the way.

In legendo refers to the practice recommended above, § 6, of reading over the last passage before continuing

to compose ; but probably the emendation *in intelligendo* is right.

QUINTILIAN, x. 7. 29.

Scribendum ergo quotiens licebit ; si id non dabitur, cogitandum ; ab utroque exclusi debent tamen inicere ut neque deprehensus orator neque litigator destitutus esse videatur.

If you have no time for writing or preparing your speech, you must do the best you can.

For *inicere* Halm suggests *id efficere* : *inniti*, *adniti*, *id agere*, *evincere* are other conjectures.

Peterson reads *sic dicere*.

I would propose, as nearer the MS., *debent tamen inire rē (rem) ut*, etc. ('set to work').

TACITUS, *Dial.* 24.

Quam copiose ac varie vexavit antiquos ! quanto non solum ingenio ac spiritu sed etiam eruditione et arte ab ipsis mutuatus est, per quae mox ipsos incesseret.

The awkward zeugma, *spiritu mutuatus est*, may be avoided by stopping thus : *sed etiam eruditione et arte ! Ab ipsis*, etc.

TACITUS, *Hist.* iii. 32.

Auxit invidiam editum illic a Caecina gladiatorum spectaculum, eademque rursus belli sedes, et praebiti

in acie Vitellianis cibi, caesae quaedam feminae studio partium ad proelium progressae.

An haplography for *caesaeque quaedam feminae*.

JUSTINIAN, *Inst.* iii. 3. 3.

Sed et filiae suae mortuae filius vel filia opponitur ex constitutionibus matri defunctae, id est, aviae suae.

And if it is a daughter *sui iuris* who is dead, her son or daughter is preferred by the constitutions to her mother, i. e. to their grandmother. (Sandars.)

Can *opponitur* mean 'is preferred'? Ought it not to be *praeponitur*? The contraction *p* for *prae* would easily cause the mistake.

MARLOWE, *Tamburlaine*, Part I, ii. 6, end, Cosroe loq. :—

Then strike up, drum; and all the stars that make
The loathsome circle of my dated life,
Direct my weapon to his barbarous heart,
That thus opposeth him against the gods,
And scorns the powers that govern Persia!
Surely we should read—

The loathsome circle of *his* dated life?

At the beginning of the next scene Cosroe speaks of himself as—

Even at the morning of my happy state.

'his heart that.' The relative refers to possessive pronoun, as: *auctoritas nostra qui a ceteris causis abstinuimus*, Cic. *pro Sulla*, 80.

OVID, *Am.* ii. 2. 17.

Conscius esse velis : domina est obnoxia servo.
Wilt thou her fault learn ? she may make thee tremble.

Did not Marlowe write : thou may'st make her tremble.

OVID, *Am.* ii. 19. 17.

Quas mihi blanditias, quam dulcia verba parabat !

Oscula (di magni) qualia quotque dabat !

Marlowe's translation is printed :—

To please me, what fair terms and sweet words has she !

Great gods ! what kisses and how many gave she !

Did not he write :—

To please me, what fair terms and sweet would have she !

JOHNSON'S *Life of Pope.*

That the quarrel of these two wits (Pope and Addison) should be minutely deduced, is not to be expected from a writer to whom, as Homer says, nothing but rumour has reached, and who has no personal knowledge.

Ought not the quotation to be printed as a hexameter verse ?



The famous passage in *Tristram Shandy* about my Uncle Toby's oath—The accusing spirit which flew up

to Heaven's chancery with the oath, &c., was perhaps suggested by Vanbrugh, *The Provoked Wife*, i. 1.

Lady Brute. Why, after all there's more to be said for't than you'd imagine, child. I know according to the strict Statute Law of Religion I shou'd do wrong. But if there were a Court of Chancery in Heaven, I'm sure I shou'd cast him.

Belinda. If there were a House of Lords, you might.

AND WHICH.

It is commonly said that 'and which' should only be used when another 'which' clause has preceded. But there is nothing incorrect in this sentence from Johnson's *Life of Dryden*, 'a kind of learning then almost new in the English language, and which he was able to distribute copiously as occasions arose.' Here the 'and' properly connects an adjectival clause to an adjective.

Or take this sentence: 'a room where he kept his boots and fishing tackle, and which he called his study.' (Fonblanque.) Here the 'and' is necessary.

Likewise in Latin, as Juv. xiii. 63:

Prodigiosa fides et Tuscis digna libellis
Quaeque coronata lustrari debeat agna.

So Juv. vii. 211 is explained. The construction is found in most Latin prose authors, e.g. Cicero, *de Div.* i. 1.

[So a substantival clause may be coupled on to

a substantive, e. g. Ovid, *Met.* xiii. 915.] But Cobbett, in *Letter* xxi. on specimens of false grammar, is quite wrong when he says: 'the languages taught are called the learned languages, and which appellation is intended to cause the mass of the people to believe,' &c. Cobbett has a similar blunder in *Letter* xviii. par. 220.

TEMERE.

Forcellini (*de Vit*) and L. and S. mark last syllable long. Carey's *Gradus* long ago correctly marked it short, but gave no decisive instance. None, of course, can be given from dactylic verse; but *temere* was a favourite word of Seneca in his tragedies, and in the *Octavia*.

Sic temerē iactae colla perfundant comae.

Phaëdra, 402.

Temerē is a defect in the verse, the letters of which may be read from left or right indifferently:

Signa te signa temere me tangis et angis.

[So the words read either way make a verse in

Musa mihi causas memora quo numine laeso.]



Repentē in L. and S. is a slip. Juv. ii. 83 Nemo repentē fuit turpissimus ('it takes five years to make a solicitor').

DIGNUS.

'With rel. clause (freq. though not in Aug. poets).' So Lewis and Short, followed by Palmer at Hor. *Sat.* i. 3. 24.

But how about *Aen.* vii. 653?—

dignus patriis qui laetior esset

Imperiis, et cui pater haud Mezentius esset.

Horace himself, *Sat.* ii. 3. 236 (indignus qui).

Sola puellarum digna est cui mollia caris

Vellera det succis bis madefacta Tyros.

TIBULLUS, iv. 2. 15.

Dignior obliquo funem qui torqueat Ocno, etc.

PROPERTIUS, iv. 3. 21.

—sim digna merendo

Cuius honoratis ossa vehantur equis (*or avis*).

PROPERTIUS, iv. 11. 101.

I noted these in reading: but a reference to an Index to Propertius adds ii. 3. 39 and iii. 15. 36.



Germino (post-Aug.) so L. and S., but cf. Hor. *Epod.* xvi. 45.



The ablative of duration of time is good classical Latin with *omnis* or *totus*. So *eo tempore omni*, Cic. *pro Sulla*, 17, 'during all that time'; *hoc tempore omni*, *Brut.* 308; Hor. *C.* ii. 3. 5. The reason is that with these epithets 'time throughout which' is identical with 'time when.'

So too *perpetuo tempore*, Mart. i. 88. 8; and I should thus explain *totoque autumnu incanduit aestu*, *Georgic* iii. 479.

Compendiary comparisons, as *κόμαι Χαρίτεσσιν ὁμοῖαι*, and Byron's 'By those wild eyes like the roe,' are natural abbreviations; but 'attraction' is a blunder, like the mistakes scribes sometimes make through assimilating the inflexions of contiguous words. 'And none but thou shalt be my paramour' (*Dr. Faustus*, Sc. 14), and 'Nam ferme Numidas in omnibus proeliis magis pedes quam arma tutata sunt' (*Sall. Jug.* 74), are bad grammar. The dative of the name in Latin is commonly explained by attraction, *Nomen Arcturost mihi*, etc., but it often occurs without a word to attract it, as Plaut. *Trin.* 391 *Lesbonicost nomen*; Livy, xxii. 6; xxiv. 42, 48; xxix. 29.



Giles, *Compar. Philol.* 331, says of the vocative in the predicate: 'A genuine vocative always appears in the sentence and causes the attraction.' See however Persius, i. 123; iii. 28, 29. Also Tibull. i. 7. 53 (*Sic venias hodie*); and *date* if the right reading in *Aen.* ix. 485.



Aristotle's advice in *Rhet.* and *Poet.* to use foreign words (*γλῶσσαι*) to dignify the diction cannot be commended. Dryden sometimes followed it: but his attempts stand, as Johnson observes, perpetual warnings to future innovators. I observe that *fraîcheur* is sternly excluded from the N.E.D.

EPITHET TRANSFERRED.

Melissa shook her doubtful curls. TENNYSON.

Horrida pro maestis lanietur pluma capillis.

OVID, *Am.* ii. 6. 5.

These are allowable ; but ‘Sic flammas aditura pias aeterna sacerdos,’ Ovid, *Am.* iii. 7. 21, for *pia aeternas* is absurd.

PROLEPSIS.

I think no instance in the classics so strong as Keats, *Isabella*, xxvii.

So the two brothers and their murdered man
Rode past fair Florence.



The most moral verse in Virgil is said to be : ‘Non ignara mali miseris succurrere disco.’ Heyne suggested *Aen.* i. 628–630 as a test passage. If a boy did not appreciate it he was to be turned off, as we should say, to the modern side. I fear the sentiment of Tacitus (*Ann.* i. 20), ‘eo immitior quia toleraverat,’ is as true as Dido’s. The most religious verse in Virgil is said to be : ‘Discite iustitiam moniti, et non temnere divos’; and the wickedest to be : ‘Flectere si nequeo superos, Acheronta movebo.’ Which is the *stupidest* verse in the classics? I should say : ‘Neve minor neu sit quinto productioni actu Fabula.’ A rule that every dramatic subject is to be treated at the same length and with the same degree of involution ! (To be sure we are nowadays taught by some critics,

in whose eyes the Greeks can never do wrong, that a dull fifth act makes the most artistic ending of a play.)

CACOPHONOUS PASSAGES.

Horace, in some lines written doubtless with peculiar care, falls into a sigmatism as unpleasant as that which deforms our own language :

Cum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes. *Ep.* ii. 1. 1.

This is as bad as Euripides, *Med.* 463 :

*Εσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι

ridiculed by Plato (Comicus) :

*Εσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου.

Cicero has a horrid jingle of *m* sounds in *de Or.* i. end of c. 4 :

Quis non iure miretur ex omni memoria aetatum,
temporum, civitatum tam exiguum oratorum numerum
inveniri ?

On the whole I take the most cacophonous verse in Latin to be *Aen.* iii. 386 :

Infernique lacus Aeaeaeque insula Circae.

In the revised pronunciation this sounds still more horrible.

The passage from Horace was cited in *ex parte*

Wrangham, 2 Ves. Jun. 609, in which the meaning of the Latin word *mores* received judicial decision.



In translations Conington's 'But I'm for madness' is not happy for *insanire iuvat*: nor Martin's 'Tis delightful at times to be somewhat insane!' for *dulce est desipere in loco*. Pope speaks of the plume

Long used, untouch'd, in fighting fields to shine,
And shade the temples of the mad divine.

The 'mad divine' is Achilles, ἀνδρὸς θείοιο, *Il.* xvi. 798. This outdoes Dryden's 'the holy butcher' for the sacrificer in the *Georgics*. (Dryden's 'awkward clergymen' for the Galli in *Juv.* vi. was meant to raise a smile.) In the famous description of the starry night in *Iliad*, viii. Pope's version of γέγηθε δέ τε φρένα ποιμήν,

The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light,

was condemned in advance by Seneca (*de Ben.* iv. 23): Ipse mundus quoties per noctem ignes suos fudit, et tantum stellarum innumerabilium refulsit, quem non intentum in se tenet? quis sibi illa tunc cum miratur prodesse cogitat?

SOUND AND SENSE.

I fear editors sometimes talk nonsense on this subject, the best discussion of which will be found

in Johnson's *Life of Pope*. But the following note, copied from an edition of Virgil, fairly takes the cake (*sit venia verbo*).

Sublataque procul dextra connixa coruscat.

Aen. v. 642.

'Wagner remarks on the consummate skill displayed in the versification of this line. The spondees, expressing *exertion*, and exciting expectation to the highest pitch, are followed [varied?] by one dactyl, which briefly declares, though not without a degree of horror, an event already expected, while the caesura after *co* in *coruscat* makes the boldest hold his breath for a time, and the concluding spondee distinctly suggests to us the mind terrified by some unlooked for deed of daring.'

I have not examined how far Wagner is really guilty of all this.



When a legal writer corrects the blunder of a predecessor, he 'ventures with great deference to submit that so-and-so is the better opinion.' Scholars differ in a much livelier fashion. Gruter rarely misses a chance of insulting Lambin. Lachmann (*Lucr. ii. 743*) says of Wakefield and Forbiger: 'alter levitatem suam candide fatetur, alter mentitur sciens.' Madvig 'does not know whether to laugh or to cry at the stupidity' of Goerenz. But Brunck (*Soph. Phil. 854*) amuses me most, when he calls the Scholiast a 'fungus.' There is a comical note by this editor at *Ar. Ach.*

1147. Gronovius (on Prop. i. 3. 16) explains that the most convenient way of kissing (*osculandi ratio*) is to grasp the lady's chin (*arrepto mento basia sumere. Quid commodius?* he asks). Gesner, in his *Claudian*, which he edited when sixty-eight years old (p. xiv), appears as the garrulous old gentleman we might expect from Gibbon's account of him. Gesner refers (p. x) to the politeness he received from the French officers, apparently in the Seven Years' War (see also his notes xxi. 341; li. 1). He explains (viii. 65) that drivers call out *brr* to quiet their horses (thus anticipating the theory of sonant liquids). He ridicules (x. 176) the French and Italian use of the word 'devoted'; he discusses (xx. 193) women scratching their own or their husbands' faces; he observes (xli. 22) 'Labris insinuare literas est osculari, quod solemus in carorum hominum epistolis vel facere, vel factum a nobis nunciare'; he tells us (xxxv. 114 and xlix. 38) that there was a lake near his house just like the lake by Enna; and he illustrates his author (xxviii. 30) by quoting some verses of his own composition. But what an excellent edition of a classic his *Claudian* is.



It is interesting to note the tricks of style writers fall into. Gray loves a trochaic word for an epithet. For most of his epithets you could *salvo metro* substitute the favourite English adjective. Gibbon likes to end a sentence with a genitive case. Thucydides

has his eternal λόγῳ μὲν . . . ἔργῳ δὲ (μὲν and δέ are the curse of Greek prose). Cicero has his *esse videatur*. Caesar likes to end a sentence with *iussit* preceded by an infinitive. Sallust, among many tricks of style, is devoted to the historic infinitive, while Tacitus often omits the verb altogether. Virgil is fond of the epithets *laetus* and *ingens*; and Horace of the complementary infinitive. I do not recollect seeing it noticed that Horace is almost peculiar in using an ablative of comparison after a genitive, as *Sat.* i. 6. 14; ii. 1. 29; and after an ablative, as *Odes*, iv. 2. 19; *Sat.* i. 10. 55; *Epist.* i. 10. 11, 39. (Ovid has it after genitive, *Ars Am.* ii. 144. Also *pluris omni patrimonio*, *Sen. Contr.* 9. In Livy xliii. 19 *Qua spe celeriore deditione erectus* the MS. has *quam spe celeriore deditionem*, but I suppose the correction is right.)

SOME PARALLELS.

CICERO, *de Divinatione*, i. 27.

Nam nostri quidem magistratus auspiciis utuntur coactis; necesse est enim, offa obiecta, cadere frustum ex pulli ore, cum pascitur.

La peur de l'enfer m'agitait encore souvent. Je me demandais . . . si je mourais à l'instant même, serais-je damné? Selon mes jansénistes, la chose était indubitable; mais selon ma conscience il me paraissait que non . . . Je me dis: Je m'en vais jeter cette pierre contre l'arbre qui est vis-à-vis de moi; si

je le touche, signe de salut ; si je le manque, signe de damnation. Tout en disant ainsi, je jette ma pierre d'une main tremblante et avec un horrible battement de cœur, mais si heureusement qu'elle va frapper au beau milieu de l'arbre ; ce qui véritablement n'était pas difficile, car j'avais eu soin de le choisir fort gros et fort près. Depuis lors, je n'ai plus douté de mon salut.

ROUSSEAU, *Confessions*, livre vi (anno 1736).

Just now he had asked himself whether the new treatment would be beneficial, and had decided that it would cure his catarrh if the number of the steps from the door to his chair would divide by three. He made twenty-six steps, but managed to get in a twenty-seventh just by his chair.

TOLSTOY, *Resurrection*, Eng. Tr. p. 30.

HOR. *Carm.* iv. 2. 17.

Sive quos Elea domum reducit
Palma caelestes.

caelestes, very denizens of heaven.

WICKHAM.

Little Hambledon, pitted against all England, was a proud thought for the Hampshire men. Defeat was glory in such a struggle—victory, indeed, made us only 'a little lower than angels.'

NYREN, *The Cricketers of my Time*, p. 79.

SENECA, *Apocol.* 2.

Facilius inter philosophos quam inter horologia conveniet.

Compare the story of Charles V after his abdication.

STATIUS, *Silv.* v. 2. 76 sqq.

The mother of Crispinus had been executed for attempting to poison him. Statius, in a poem addressed to Crispinus, reminds him of this fact, and compliments him on the proper feeling he showed in the matter. What Crispinus thought of the poet's verses is not recorded; but the reader may recall the omnibus driver who, whenever he passed a certain opposition omnibus, held up a piece of string tied in a loop, the sight of which never failed to produce a storm of oaths from the rival driver. 'Why does it make him so angry?' asked a passenger. 'Why, he's got no sense of humour, he aint,' replied the driver, laughing till the tears came in his eyes. 'His father was 'anged.'

LATIN PROSE.

Writing Latin prose is partly a knack, and partly the result of practice. The following remarks are intended rather as an attempt at a brief analysis than as rules for a writer; but they may be useful to some who find themselves called on to teach composition though imperfectly qualified to do so. For a more elaborate study see Potts' *Hints*, from which I have borrowed a few examples. At p. 99 (edit. 1886) he admirably illustrates the charm of artistic arrange-

ment. This is beyond analysis. Of grammars that of Gildersleeve and Lodge has been useful.

1. Latin is more concrete than English. Thus 'the advance of civilization' would be represented by some such phrase as *hominum ad meliora progressio*. This is partly through lack of abstract terms, owing to which Latin often has to content itself with neut. plur. adjectives and pronouns. *Fortasse dices: 'quid ergo? haec in te sunt omnia?'* 'do you possess all these qualities, accomplishments?' Cic. in *Caec. Div.* 40. In philosophy this deficiency sometimes causes obscurity. In modern languages the abundance of abstract terms dominates thinkers, and often involves them in nonsense.

2. Latin uses verbs more than English does, e.g. instead of nouns. *Nos autem ea quae sunt in usu vitaeque communi, non ea quae finguntur aut optantur spectare debemus*, 'we should have regard to the realities of daily life, not to mere fancies or aspirations,' Cic. *Amic.* 18. *Quae nonnunquam requirimus, ea*, 'as for any deficiencies, they,' Cic. *Mur.* 61.

Instead of an adverb. *Regem flagitare non destitit*, 'persistently demanded a king,' Cic. *de Rep.* ii. 12.

Or instead of an adverbial phrase. *Abiit iam et transvectum est tempus*, 'the time has gone beyond recall,' Tac. *H.* ii. 76 (Godley). *Ut omnia . . . iura statuerint persecutique sint*, 'that they have settled in detail,' Cic. *Caec.* 34.

As time went on the participle was more and more

freely used in Latin. *Animos eorum qui audiebant* was represented by *animos audientium*. We even find *cum caederetur* represented by *caesum*, Livy, ii. 36. 1; and *cum diu volvisset* by *diu volvens*, Sall. *Iug.* 113. Also the partic. in *-rus* replaces a clause. *Librum misi exigenti tibi, missurus etsi non exegisses*, Plin. *Ep.* iii. 13.

3. Latin prefers the active voice. *Nec me solum ratio ac disputatio impulit ut ita crederem, sed*, etc., 'Nor have I been led to this belief only by reasoning and argument, but,' etc., Cic. *de Sen.* 77.

4. Latin is fond of subordinating where we coordinate. 'The jury flamed up at his answer *and* condemned an entirely innocent man to death,' *cuius responso iudices ita exarserunt, ut capitis hominem innocentissimum condemnarent* (Potts).

But in a *contrast* the reverse is common. *Quid causae est, cur Cassandra furens futura prospiciat, Priamus sapiens idem facere non queat?* 'How can you explain that, though (or while) Cassandra foresees the future, yet Priam cannot?' Cic. *de Div.* i. 85.

In Greek δέ is expressed. Cf. Dem. *de Cor.* 265 (p. 315).

5. Subordinating finds its highest development in the Period, *comprehensio*, consisting of a principal sentence with subordinate clauses—abl. abs., clauses introduced by deponent partic. or by *cum*, *postquam*, *ubi*, etc.—in narrative all in chronological order, and at the end the verb expressing the principal action.

[The deponent partic. and *cum*, *ubi*, *postquam*, with indic. express a temporal relation; the abl. abs. and *cum* with subj. express a relation of circumstance. In practice they are often indistinguishable. *Sed ut ille qui navigat, cum subito mare coepit inhorrescere* (time), *et ille aeger, ingravescente morbo* (circumstance), *unius opem implorat*, Cic. *de Rep.* i. 40. *Cum varices secabantur C. Mario*, and presently, *cum secaretur, ut supra dixi*, Cic. *Tusc.* ii. 35, 53.

In later Latin an abl. abs. sometimes is appended, instead of another principal clause, and without regard to the tense of the partic. *Adseveravit*, etc., *nihil ad ea moto Pisone*, 'but failed to influence Piso,' Tac. *Hist.* iv. 49.]

(i) The subject is regularly expressed in the principal clause. 'When Hannibal had reviewed his auxiliary forces, he set out,' *Hannibal, cum recensuisset auxilia, profectus est* (Potts). Macaulay, in his *History*, commonly follows the Latin principle. 'He, when he dispatched his messengers, imagined,' &c. (v. 332, ed. 1858). *Quisque* is an exception. *Quam quisque norit artem, in hac se exerceat*, 'Let every man occupy himself with the craft he understands', Cic. *Tusc.* i. 41.

(ii) Lucidity is gained by keeping the same subject, if possible in the same case, throughout. 'When Crito asked Socrates for his opinion, he replied,' *Socrates a Critone sententiam rogatus respondit* (Potts).

In the Twelve Tables the subject constantly changes in the most awkward way. So Livy is obscure, xxxiii. 29

aviditate praedae ea facinora faciebant, quia negotiandi ferme causa argentum in zonis habentes in com meatibus erant, i.e. *Boeoti faciebant, quia Romani erant*.

(iii) Sometimes a complicated construction can be avoided by using a parenthesis. Livy often does this. Dr. Johnson disapproved of parentheses, and with our shorter periods they are less needed.

(iv) Verbs of different clauses should not be clubbed together at the end of a period.

(v) A verse ending should not close a period. In English the temptation to perpetrate a verse is greatest at the end of a period. It is at the end of a period that are found the four or five verses into which Macaulay has been betrayed in his *History*, e.g. 'There, at length, on the verge of the ocean, hunted to the last asylum, and baited into a mood in which men may be destroyed, but will not easily be subjugated, the imperial race turned desperately to bay' (ch. 12).

(vi) A common and easy Period consists of a participial clause, a conjunction clause, and principal clause, e.g. *Mox . . . detentus, ubi accepit*, etc., *plebem proturbat*, Tac. *Ann.* ii. 69 (Gildersleeve). A model period is Livy, i. 6 *Numitor inter . . . auctorem ostendit*. Madvig cites as a good period Cic. in *Cat.* i. 31 *Ut saepe . . . reliquis ingravescet*. The longest period in Livy is xliii. 18 *Perseus principio . . . Stuberam venit*. For clumsy periods turn to Livy, xxxiii 6 *Inde postero . . . quieti opperientes*; Tac. *Hist.* iv. 38 *Is pro consule . . . victoria satiavit*.

(vii) It may be noted that Livy is fond of putting *cum* late in the clause, near its verb. *Pars magis quia locus fugae deerat quam quod animi satis esset ad pugnam cum substitissent*, xxxii. 12. So Cic. *de Or.* ii. 262 *Crassus apud M. Perpernam iudicem pro Aculeone cum diceret*. Compare place of *nisi*, Livy xxxviii. 31. 2 ; of *quia*, xxxviii. 25. 6.

(viii) As the subordinate clause usually precedes, the common Latin order is *ut*, etc., *ita*, etc. ; *quo*, etc., *eo*, etc., and the like. Thus too the relative clause often precedes, *deinde quem probavit in eo quae maxime excellent ea diligentissime persequatur*, Cic. *de Or.* ii. 92.

6. Things united in thought are connected in expression.

(i) Thus the relative should be near the antecedent.

Macaulay commonly follows the Latin usage. 'At length a plan was devised of which the wisdom was proved by the best evidence, complete success,' *not* 'the wisdom of which' (*Hist.* ch. 21).

Such a collocation as the following is very awkward :

So glad of this as they I cannot be,

Who are surprised withal. *Tempest*, iii. 1.

[Madvig, *Gr.* 465 b, lays down that 'relative words, which refer back to what precedes, can never (in prose) be dislodged from the first place.' But cf. Livy, xlii. 11 *sed beneficiis etiam suis, ingentia quae in eum congesta erant.*]

(ii) But, I suppose to avoid stiff formality, *tam*,

quam, tantus, quantus are mostly separated from the word they qualify (Reid ad Cic. *Acad.* ii. 83); and the partitive genit. is usually some way from the neuter pronoun it depends on. *Si quid est in me ingeni, iudices, quod sentio quam sit exiguum*, Cic. *Arch.* 1.

(iii) A word that belongs to more than one word is usually placed before them all or after them all. *Isocrates queritur plus honoris corporum quam animorum virtutibus dari* (Madvig).

Thus in Latin a word will go with several verbs without *eum, id* to translate 'him, it.' 'Some like Caesar, others hate him,' *Caesarem alii amant, alii oderunt* (Potts).

This is not so neat when the verbs take different cases. If they do, the accus. is omitted, it being easier to supply the more general relation than the more specialized one. *Odi odioque sum Romanis*, Livy, xxxv. 19.

Or the object is omitted, if the sentence is lucid without it. *Qui ut me primum . . . vidit, complexus et gratulans . . . dixit*, Cic. *Phil.* ii. 12.

(iv) Prepositional phrases do not play in an inflexional language the part that they play in English. You do not meet in Latin with a trailing sentence like this: 'De Witt was torn in pieces before the gate of the palace of the States General at the Hague' (Macaulay, *Hist.* ch. 2). In particular, a noun is rarely qualified by a prepositional phrase. Αἱ ἐν τῇ νήσῳ γυναῖκες. *Mulieres quae in insula erant*. But

to supply the lacking article the prepositional phrase is sometimes bracketed between the noun and an adj. or partic. 'A letter from Gades,' *litterae Gadibus allatae* (Madv.) Such bracketing adds to the lucidity of Latin. *In tanto hominis de me optime meriti periculo*, Cic. *Vat.* 2.

Sometimes apparent bracketing is misleading. *Quos placida oratione territos cum permulsisset*, Livy, xxxvi. 12. *Ego de meis ad te rationibus scripsi*, etc., Cic. *ad Att.* i. 2.

(v) The last quotation is an instance of the curious way in which pronouns come together in Latin. *Ipsum te, cuius id eum facere interfuit*, Cic. *Lig.* 23. *In quo ego accusatore*, Cic. *Mur.* 58.

(vi) From the principle of expressing together things combined in thought follows the linking of sentence to sentence. Thus a sentence often begins with *postero die*; *per eosdem dies*; *is, ibi, inde, hic*, etc., with a relative ('a thing which,' *quae res*) a double relative, or with a verb followed by *enim* or *autem*. Livy, especially in his later books, is the great master of the art of linking sentences; Horace, even in his pedestrian poems, is most deficient in this respect. This subject is well discussed by Potts.

7. Ambiguity may be caused by infin. with accus. of subject and accus. of object, as *Aio te, Aeacida, Romanos vincere posse*. This may be avoided by (i) using the passive, (ii) using a verb that governs dative, (iii) turning to *Oratio Recta*.

Or ambiguity may be caused by using a noun with

an adj. or partic. qualified by another noun in same case, or with same case ending.

This may sometimes be avoided by change of number: *neque ipsis quietis Illyriis et aditum praebentibus Romanis*, Livy, xliii. 18. *Romano* would be better (Gronov.) ; or by change of construction, as *ab decemviris ad condenda iura creatis* (instead of *legibus condendis*), Livy, xxxiv. 6. Sometimes ambiguity is avoided by changing the person, e.g. 'They (people) say,' into 'we say.' Muretus constantly uses this expedient in his translation of Ar. *Rhet.*

8. Strength and lucidity are gained by expressing a negative early, *qui non*, *nihil ut*, *vix ut*, *nemo ut*, etc.

9. *Dixit*, or the like word, is commonly omitted before an *Oratio Obliqua*, the construction showing that it is reported speech. An *Oratio Obliqua* very often ends with *Proinde* and jussive subj. like the application at the end of a sermon.

10. In English a 'that' clause dependent on a 'that' clause is always inelegant. Latin authors do not shrink from infin. dependent on infin., as *alios respondisse non putare id perfici posse*, Cic. *in Ver. Act.* i. 23 ; nor from *ut* and subj. dependent on *ut* and subj., as *Quod suades ut ab eo petam ut mihi concedat ut idem tribuam Pompeio*, Cic. *ad Att.* ix. 7. I cannot regard such sentences as graceful.

11. In Latin the historic present is far more freely used, even in serious history, than in English. Thus it is often right to translate a past tense in Gibbon by

a Latin present, and always right to translate a historic present in Livy by an English past. In all Macaulay's *History* the only approach to a historic present is in the Glencoe affair. 'The Laird of Weem, who was powerful in Strath Tay, must be told that, if he harbours the outlaws, he does so at his peril.' But when a young lady writes a novel, she commonly makes the heroine tell the story, and uses primary tenses throughout, after this fashion: 'Uncle John comes upstairs. His dinner has disagreed with him, and he is as cross as two sticks. I go up to him, and ask him if I shall play to him. By way of reply he snorts at me.'

12. A narrative often begins with a proper name. *A. Cluentius Habitus fuit*, 'There was one A. Cluentius,' Cic. *Clu.* 11, and Fausset's note.

13. The persons mentioned at the beginning may be reminded that (i) the usual order in Latin is *hic rex, rex meus, duo reges, rex tertius*; adverbs before the word they qualify; *etiam* before, *quoque* and *fere* after. (ii) *quasi, quidam*, etc., are used with a strong metaphor. (iii) Latin is fond of doubling *et . . . et, vel . . . vel, aut . . . aut*. Also we say 'Faith, Hope, and Charity'; but the Latin idiom is *virtute, gravitate, constantia* (Asyndeton); or *virtute et gravitate et constantia* (Polysyndeton); or *virtute, gravitate, constantique*; but not *virtute gravitate et constantia*. (iv) *vir* and *talis* are commonly complimentary; *homo* and *eiusmodi* neutral; *praestare se* is only used in a good sense; you can say *fortem*, but not *ignavum, se prae-*

stitit; *ignavum se praebuilt* is not wrong. (v) Do not use *populi* for one people; nor *necnon* for *et*; nor *licet* (though) except with a primary tense. (The only exceptions to this rule seem to be Juv. xiii. 56; Mart. v. 39. 8.)

Perhaps the greatest charm of Latin is its lucidity. It is easy without detection to write nonsense in English, in German, in Greek; but very difficult to do so in French or in Latin. The weight and dignity of Latin are universally admitted; but we also find here and there that sure and yet light touch of which in modern times only the French have the secret. Compare Cic. *ad Fam.* viii. 7 with Boissier's version (*Cicéron*, p. 185); or read a short story of Guy de Maupassant, and then turn to the tales in Petronius of the were-wolf and of the Ephesian Widow.

A FEW PHRASES

are here added, which seem to have escaped the Eng.-Lat. Dictionary.

Agricultural depression, *iacent pretia praediorum*.

CIC.

Benefactor. It is odd there is no word for it. Sometimes *homo de (me) optime meritis* will serve.

Cabs, *meritoria vehicula*.

SUET.

Caricature, travesty, *depravata imitatio*.

CIC. *de Or.* ii. 242.

Cicerone, *monstrator*.

SEN. *Cons. Marc.* 25.

By feigning compliance, *secunda simulando*.

LIVY, xxiii. 14.

- Compromise, *tenebo hoc temperamentum*.
 PLIN. *Ep.* i. 7.
- Double entente, *ambiguus iocus*.
 SUET. *Cal.* 27.
- A dummy, see *palus*.
 JUV. and SEN.
- To eclipse (metaph.), *obscuritatem adferre*.
 CIC. *Deiot.* 12.
- Embody *tamquam exprimere*. CIC. *Acad.* ii. 7 (Reid).
- End . . . means, *videndumque plus in eo quod petimus sit commodi an in eo per quod petimus incommodi*.
 QUINTIL. iii. 8.
- Endorse, *subscribere*.
 LIVY.
- Guerilla war, look out *latrocinium*. LIVY, xxxiv. 13. 5.
- I cannot imagine, *demiror*.
 PLAUT., CIC.
- Ideal, *divinus, paene divinus*.
 CIC.
- Imagination, *cogitatio*. CIC. *Acad.* ii. 48 (Reid).
- March past, *decurro*.
- To misunderstand, *male interpretari*.
 CIC.
- Through a misunderstanding, *vitio interpretantis*.
 SEN. *de Con. Sap.* 10.
- In mufti, *occulto habitu*. LIPS. AD TAC. *H.* i. 85.
- Obscene language, *praetextata verba*.
 SUET.
- The odd 40,000, *quadraginta istorum accessio milium*.
 CIC. *Clu.* 87.
- Public opinion, *hominum consensus*.
- Optical delusion, *ludibrium oculorum*.
- Packet boat, *publica celox*.
 PLAUT.
- (Barristers) wish to be credited with a large practice, *operam suam multam existimari volunt*.
 CIC. *de Or.* ii. 101.

At cost price, *tantidem emptum*. TER.

Programme, *edictum et ludorum ordinem perlegit*.

SEN. Ep. xvii. 30.

Selections, *principia*. PLIN. Ep.

Semicircular, *in D litterae similitudinem circumactus*.

PLIN. Ep. ii. 17. 4.

Ventilation shaft, blow hole, *spiramentum*.

Shampoo, massage, *destringor*. PLIN. Ep.

Swallowed the wrong way, *male lapsa per fauces*.

SEN. N. Q. vi. 2.

Sword stick, *dolo*. SUET.

Sympathy, *sensus*, plur. CIC. p. Sull. 64 (Reid).

Stop a tooth, *reficere dentem*. MART. x. 56.

Street walker, *mulier secutuleia*. PETR.

Water-shed, *aquarum divortia*. CIC., LIVY.

The width varies between, *ubi minimum . . . ubi vero plurimum*. LIVY, frag.

It is odd that some words can bear opposite meanings, as *victorum*, *infrenati*, *immutatus*. So too *solutus somno* can mean either asleep, or awakened out of sleep; *fugam facere* either to rout, or to run away; and *molliter ferre* either to bear like a coward, or to bear with patience.

Esse videatur IN ENGLISH LITERATURE.

Some years ago being curious to see whether an accentual equivalent of *esse videatur* often ends a period in English literature, I turned over the pages

of Mr. Lowe's Speeches on Reform, thinking that a speaker so familiar with Cicero might naturally fall into this rhythm. But I hardly found an instance of it. In Macaulay's *History* it is also, I think, very rare. But now opening a few books casually I have at once met with examples. 'I record therefore that brother *Jack* . . . prefaced his resolutions to this purpose' (Swift, *Tale of a Tub*). 'Fear implies . . . and self-reproach is directed and limited to our mere sense of what is fitting and becoming' (Newman, *Idea of a University*); and soon after, 'When they do wrong, they feel . . . a sense of degradation.' 'There is no need to inquire why those verses were read, which . . . filled every mind with triumph or resentment' (Johnson, *Life of Dryden*); and presently, 'His literature . . . will be commonly found either obvious . . . or erroneous, hastily collected and negligently scattered.' '“After all,” he reflected, as he descended from the hansom, “I have not had long to wait for my adventure”' (Stevenson, *The Suicide Club*).

A FAD OF MINE.

I call this a fad, because nobody seems to agree with it. In my opinion every student of a language, whether his own or a foreign language, should occasionally compose verses in it, even if only nonsense verses. I believe this to be the only way to appreciate the lilt and movement of poetry in any tongue.

Such a power of appreciation cannot be acquired by a merely theoretical study of metre; and even the theory is too commonly neglected. The last time I was in Paris I found on the *Quai* any number of French grammars for sale, but not one with a chapter on Prosody.

A LONDONER ON LIBERAL EDUCATION.

To an onlooker the educational world presents the comical aspect of a number of specialists each beating a big drum and shouting at the top of his voice that there is nothing like leather, a scene diversified at times by a certain eminent 'scientist' whacking his neighbours on the head with his drum-stick. This is an attempt to consider education from a point of view which seems to have been generally neglected, though recognized by Shakespeare,

In brief, sir, study what you most affect.

Every one requires an elementary training in 'the three R's'; and all who have to earn their living, whether as merchants or lawyers, bishops or burglars, require a technical or professional training for that purpose. Between these two trainings comes what we call a liberal education. Now many, perhaps most, people have no intellectual interest beyond the latest football intelligence. For these good people it is a matter of absolute indifference in what their liberal education consists. Literature, science, or history, it

will be consigned to oblivion as soon as school and college days are over. But for those humaner souls who have some interests other than sport beyond their business or profession, it surely is desirable that their liberal education should be such as in after life to entertain and embellish their seasons of leisure. From this point of view it is possible to estimate the claims of different 'subjects.' Our test is this: what subjects do, as a matter of fact, interest human beings after school and college? I venture to give my answer to this question for what it is worth, premising that I pretend to no special facilities for forming an opinion. I must add that mine are the observations of a man who has lived all his life in London, and mixed chiefly with Londoners. Obviously they need to be supplemented by experience in the country.

Physiology and hygiene may first be dismissed. Their effect is seen to be positively pernicious. They turn a man into a pitiful creature who is afraid to eat or drink or smoke or enjoy himself, and who quakes with nervousness if a window be opened or shut. As professional training for a medical man or a sanatory inspector these studies are necessary; but for others the golden rule of health is this: If you wish to be healthy, do not fidget about your health; and the less you know of your inside the better.

Physics and chemistry are obviously inconvenient pursuits for a private house; but those who have studied them have pleasure in reading and talking

about inventions and discoveries. As to astronomy, to tell the truth, I suspect that those of my friends who profess to be interested in this science are impostors. If, for example, I ask them which star is Venus, I get some such answer as this. 'That is Venus over the tree: no, no, it must be the star to the right of the moon.'—'But Smith says that is Jupiter.'—'Yes, yes, you're quite right; that is Jupiter, the star behind the chimney is Venus.' The fact is men feel astronomy to be irrelevant to human life. What does it matter to them whether Jupiter has five satellites or fifty?

Geography people are content to get up as they want it, just as they do Bradshaw.

Botany affords a fascinating occupation to many persons who live in the country or in the suburbs, and at times even to Londoners who avail themselves of Kew Gardens. Of all the sciences this satisfies our test the most completely.

I have known country people interested in geology; but no one who cared to examine the *strata* of London mud.

On the other hand London supplies the best opportunities for the fine arts and for archaeology on its artistic side; and many, to their great delight, take advantage of them.

Men who have had a mathematical training generally continue to be attracted by a problem. Here is one for them. A lofty wall has, at the distance of



twenty feet from the ground, a projection jutting out at right angles for ten feet. At what height can I rest against the wall above the projection a ladder fifty feet long?

History has votaries, so long as she remembers that she is one of the Muses. The history that piques itself on not being literature is left undisturbed on the shelf.

‘English’ in educational language is mostly used for Anglo-Saxon and philology. I do not perceive that people engage in either of these for enjoyment. In my humble opinion, teaching English should consist in a thorough training in writing prose, such a training as the French employ with such brilliant success in their own language. For the study of English literature, let a youth browse as he will in a good library, reading the writers themselves without introduction or commentary, and with no lectures or examinations whatever.

German is essential for ‘research’; but I do not find people read German for pleasure. I have known more persons take pleasure in reading Spanish and Italian.

French, with its splendid literature and drama, naturally meets with very great favour. In my experience it is by far the most generally valued part of a liberal education.

I fear that if Greek is once dropped, it is seldom resumed. The less familiar script is a great draw-

back. Possibly an observer in the country would report differently about Greek.

Latin is often kept up or resumed ; but commonly means only Horace and Virgil. I am going to venture on a few hints to adults of modest attainments resuming Latin.

HINTS TO ADULTS RESUMING LATIN.

Plautus and Terence are a little bewildering at first, but soon prove easy. Get a modern text ; but beware of expurgated editions. A man who expects to find in Italy two thousand years ago the same standard of propriety as exists in Clapham to-day had better not read the classics. Do not forget to read the *Eunuchus*, the most amusing of Latin comedies. Do not peruse more than two or three plays consecutively. They were composed to be seen at long intervals.

As to Cicero, Cardinal Newman thought the best speeches to be the *pro Caelio*, *pro Murena*, and *in Caecil. Div.* Froude thought *de Prov. Cons.* the finest. Of the essays the first two books of the *de Fin.* still form an excellent discussion of Utilitarianism ; the *de Off.* is interesting as the source in great measure of European notions as to what becomes a gentleman ; the *de Nat. Deor.* is well worth reading ; and the *de Divin.* is full of modern interest ; you have only got to substitute for 'divination'—well, what you will.

If you have plenty of leisure and can read in masses, Livy, especially in the later books, will richly repay you. He is dull if read in snippets. On the other hand do not read Seneca continuously, as Macaulay did. Seneca is an author to dip into.

Read the Latin without translating it into English; use a text without notes, and do not mind if you miss something now and then. What is obscure is commonly of little value. This advice does not apply to the poets. If you read them, you will want an edition with notes.

Lastly, if you find that a book bores you, throw it aside. Follow your own taste, not mine or that of anybody else.

MY LAST CRIME.

Giving advice that nobody asked for is or ought to be a capital offence. However, having begun, I may as well be hanged for a sheep as for a lamb, or rather as well for a lamb as for a sheep, for I intend to add a hint to younger students. Literature is in real danger of being choked by its parasite, commentary. So I will end this little book, *ut vineta egomet caedam mea*, with a piece of advice which the first Lord Selborne gave to the late H. M. Wilkins, and Wilkins passed on to me,—we were all Scholars of Trinity, Oxford. It is this: READ THE CLASSICS RATHER THAN BOOKS ABOUT THE CLASSICS.

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